



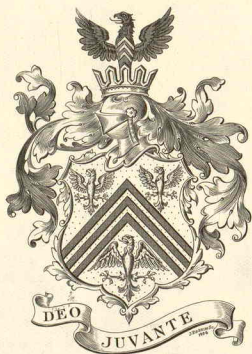
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OF PAINTERS

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VOL. II.

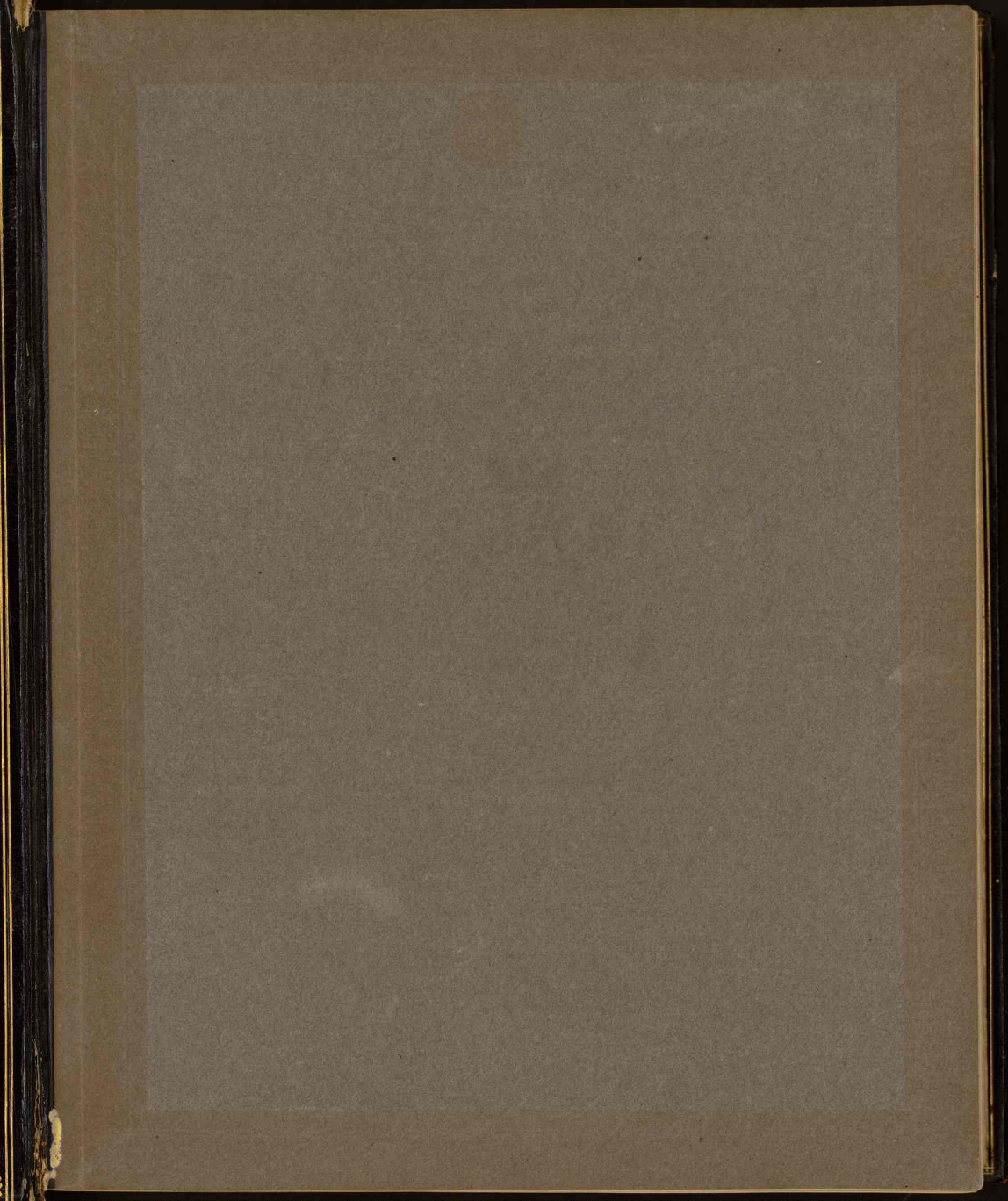






Howard C. Levis.

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DICTIONARY

Painters

REVISED BY THE ART TO THE PRESENT PERIOD

THE NEW YORK GALLERY

Painters and Sculptors of the present period

CONSIDERED WITH ADDITIONS BY ALFRED

AND AN INDEX

ALFRED

Vol. I

Painters

Vol. I

A
D I C T I O N A R Y
OF
Painters;

FROM THE
REVIVAL OF THE ART TO THE PRESENT PERIOD.

BY
THE REV. M. PILKINGTON, A.M.

ILLUSTRATED BY
Portraits, and Specimens of their various Works.

A
NEW EDITION,
WITH
CONSIDERABLE ALTERATIONS, ADDITIONS, AN APPENDIX,
AND AN INDEX,

BY
HENRY FUSELI, R.A.

VOL. I. 2

LONDON :

1801.

DICTIONARY

OF THE

REVIVAL OF THE ART TO THE PRESENT PERIOD

BY THE REV. H. P. L. L. L.

Illustrated by

NEW EDITION

CONSIDERABLE ADDITIONS, AND AN

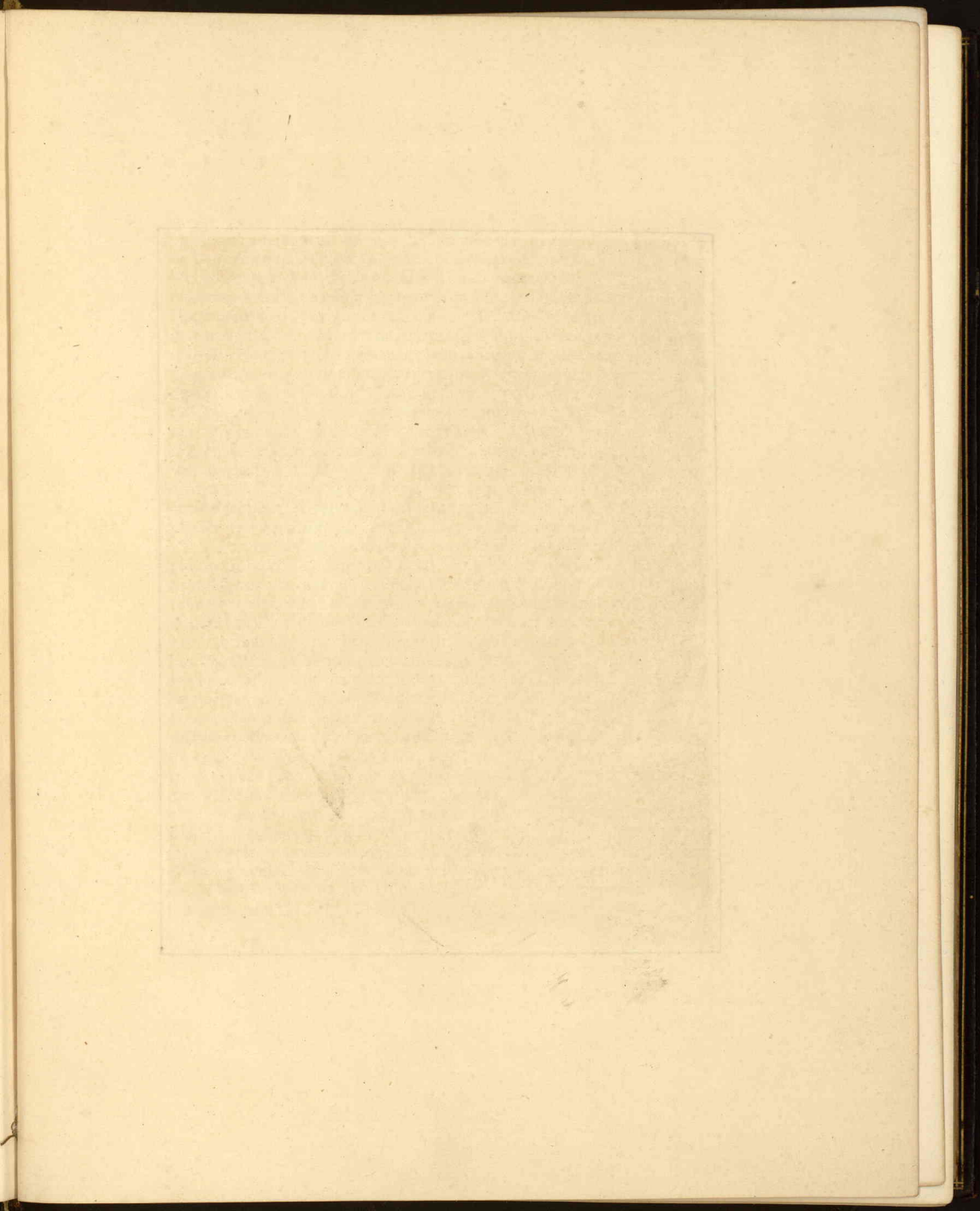
AND AN

HENRY P. L. L.

VOL. I.

LONDON:

1841.





HIERONIMO BOCHIO PICTORI

CARLO BORZONE.

Portrait.

DIED 1657.

This painter was another son of Luciano, who painted portraits in the manner of his father, and gained an extraordinary reputation.

FRANCISCO MARIA BORZONE.

Landscapes.

DIED 1679, AGED 54.

He was born at Genoa, in 1625, the youngest son of Luciano; and although he received his instruction in the art of painting from his father, whose greatest excellence consisted in historical painting, yet the genius of Francisco inclined him to landscape, in which style he became very eminent.

He generally introduced views of the sea and shipwrecks, and imitated the styles of Claude Lorraine and Gaspar Poussin with success. His composition is good; his sites are pleasing; his trees are delicately, yet freely touched; his colouring is tender, fresh, and has great truth; and his pictures have a truly fine effect.

For several years he was employed and honoured at the French court; and his works at the Louvre, and other palaces, have a sufficient degree of merit to maintain his reputation.

JEROM BOS.

Devils, Witches, Temptations of St. Anthony, and History.

DIED 1500.

He was born at Bois-le-Duc, and seemed to have a peculiar pleasure in painting spectres, devils, and enchantments; and although he possessed considerable powers as a painter, as well in the freedom of his touch as in the strength of his colouring, yet his pictures rather excite a horror mixed with admiration, than any degree of real delight.

Among the singular subjects which he chose, there is one which represents the Saviour delivering the Patriarchs from Hell. The fire and flames are painted with great truth; Judas in the attempt of slyly escaping with the Saints, is seized in the neck by the Devils, who are going to hang him up in the air.

A most remarkable painting of this master's hand, among several others in the Escorial, is an allegory of the pleasures of the flesh; in which he represents the principal figure in a carriage drawn by monstrous imaginary forms, preceded by Demons, and followed by Death.

As to his manner, it was less stiff than that of most of the painters of his time; and his draperies were in a better taste, more simple, and with less sameness, than any of his contemporaries. He painted on a white ground, which he so managed as to give a degree of transparency to his colours, and the appearance of more warmth. He laid

on

on his colours lightly, and so placed them, even at the first touch of his pencil, as to give them their proper effect, without disturbing them; and his touch was full of spirit. It is very remarkable, that although his subjects are frequently disagreeable, his pictures have always been much esteemed, and yield considerable prices.

† LEWIS JANSSEN BOS.

Flowers, Portrait.

DIED 1507.

He was born at Bois-le-Duc; and having been carefully instructed in the art of painting by the artists of his native city, he applied himself entirely to study after nature, and rendered himself very eminent for the truth of his colouring, and the neatness of his handling.

His favourite subjects were flowers and curious plants, which he usually represented as grouped in glasses, or vases of crystal, half filled with water; and gave them so lovely a look of nature, that it seemed scarcely possible to express them with greater truth or delicacy.

It was frequent with this master, to represent the drops of dew on the leaves of his objects, which he executed with an uncommon transparency; and embellished his subjects with butterflies, bees, wasps, and other insects, which Sandrart says, were superior to any thing of that kind performed by his contemporary artists.

He likewise painted portraits with very great success, and shewed as much merit in that style, as he did in his compositions of still life.

GASPAR VANDER BOSS.

Ships, Sea Views, Calms, and Storms.

DIED 1666, AGED 32.

He was born at Hoorn, in 1634, and shewed an early inclination to painting. As he advanced in knowledge and practice, he distinguished himself by the goodness of his composition, by a light free touch, by a pleasing tint of colour, and a very artful manner of handling; in so much that Bronkhorst, an able painter, and a competent judge, said he had not seen better performances of any master than those of Boss.

He worked with indefatigable application, which probably impaired his health, for he died in the bloom of life, universally regretted.

BALTHASAR VANDEN BOSCH.

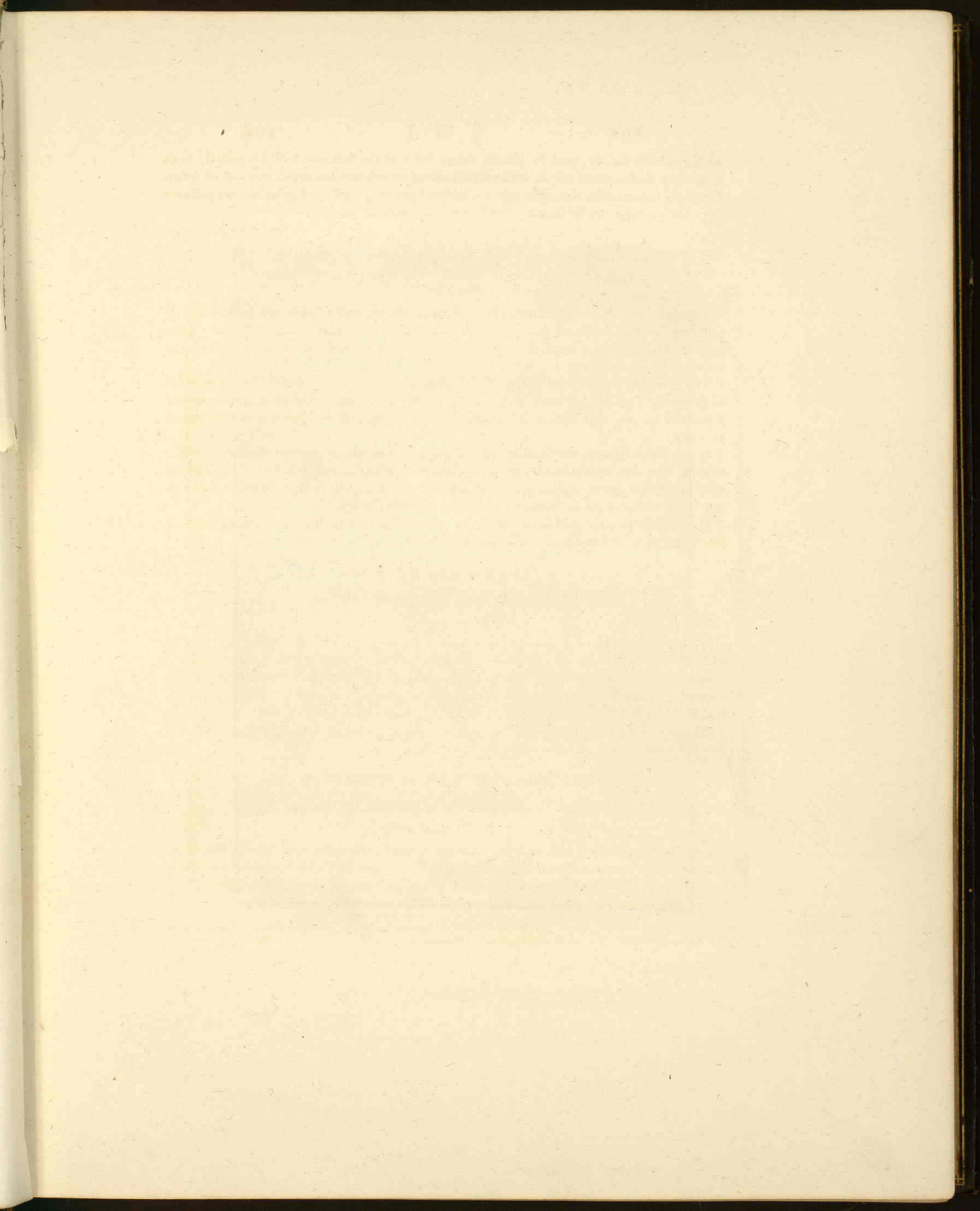
Conversations, Portraits.

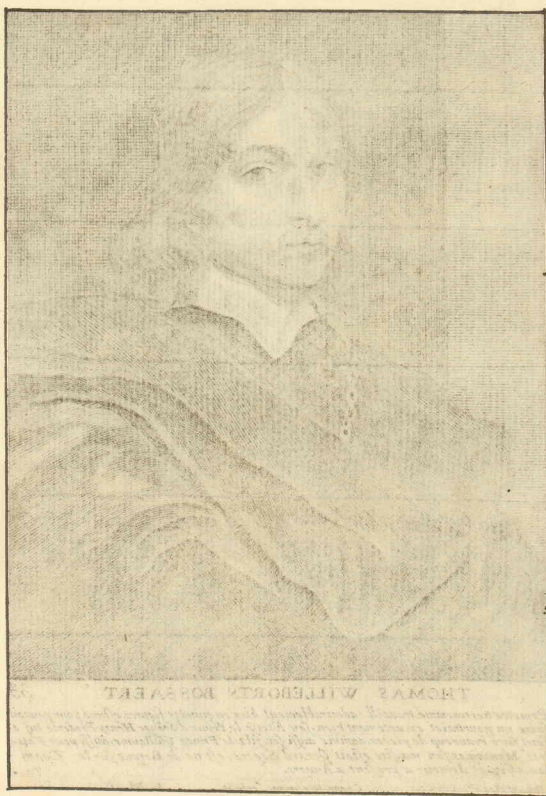
DIED 1715, AGED 40.

He was born at Antwerp, in 1675, and was placed under the care of one Thomas, whose subjects were apartments with figures, in the manner of Teniers; and he decorated the interiors of those apartments with busts, vases, pictures, and other curiosities, which sort of subjects were at that time in great request.

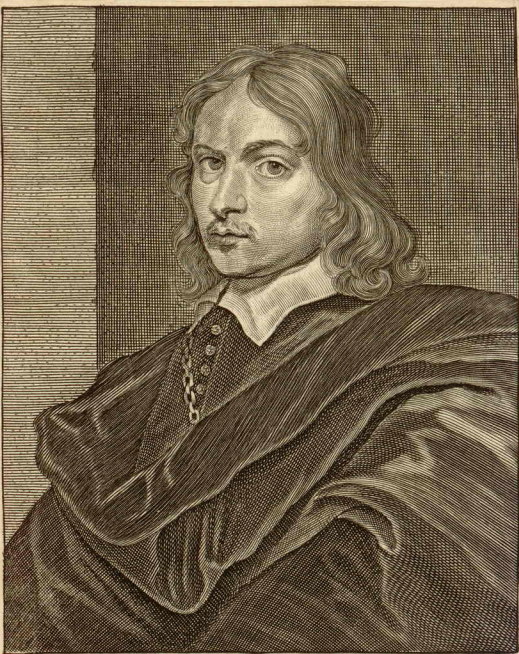
† Mr. Descamps calls this painter John Lewis de Bos, but Sandrart names him Lewis-Janssen Bos; and yet each of these authors profess to follow the same guide, Charles Van Mander.

Bosch





THOMAS WILLEMOET HOESAERT



THOMAS WILLEBORTS BOSSAERT

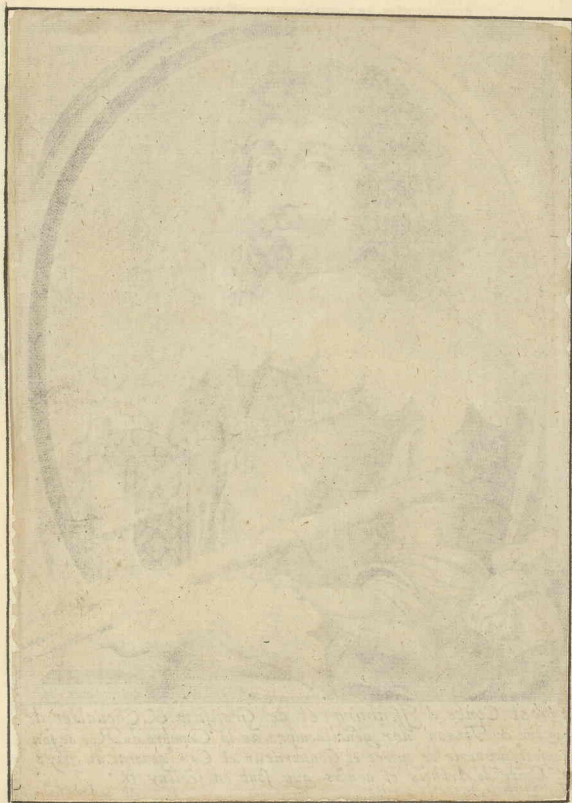
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Peintre très renommé, travaill. admirablement bien en grandes figures, estimé pour pouvoir
faire un portraitet exactement bien, son Altesse le Prince d'Orange Henry Frederic lui a
fait faire beaucoup de pieces, comme aussi son filz le Prince Guillaume, aussi pour d'au-
tres Monarques, son maître estoit Gerard Segers, est né de Benque sur le Zoom
lan 1630 et demeure a present à Anvers.

Th. Willeborts pinxit.

Coen. Woumae sculpit.

La. Meyssene excudit.





Ernest Conte d'Hœnburg et de Grensaw. & Chevalier de
 l'Ordre du Toison d'or. gentilhomme de la Chambre du Roy de son
 conseil supreme de guerre et Gouverneur et Cap. general du pays
 et Conte de Arthois et armées qui sont en icelluy. &
 J. Williboerts Boissacris pinxit. P. de Iodo sculpsit.

Bosch studied the same manner of painting, and with great success; but the connoisseurs and his friends advised him to employ his pencil on subjects of a more elegant and elevated kind; because it seemed a little absurd, to see apartments designed with so much magnificence, and so richly ornamented, occupied by persons so mean and vulgar in their appearance as the figures generally represented.

Bosch profited by the advice, and soon acquired a different style of design and elegance in his composition, which afforded more pleasure to the eye, and more value to his productions. He also painted portraits with a great deal of reputation, particularly a portrait of the Duke of Marlborough on horseback, which gained him all the applause that he could possibly desire. The horse was painted by Van Bloemen.

His paintings rose to a most extravagant price, and were at that time more dear than those of Teniers or Ostade. Some of his works have true merit, being very good in the composition and design, and also in respect of the colouring; and the forms of his figures were more elegant than most of his contemporaries. His subjects were judiciously chosen, and for the most part they were sculptors or painters, surrounded with pictures or busts of marble, brass, or plaster, to which he gave abundance of variety, and a great degree of truth. His pencil is light, his touch spirited, and his figures are dressed in the mode of the time.

However, notwithstanding he possessed so much merit, as is generally and justly ascribed to him, his works cannot enter into competition with those of Ostade or Teniers; nor is he now esteemed as he formerly had been, even by his own countrymen.

THOMAS WILLEBORTS BOSSCHART.

History, Portrait.

DIED 1667, AGED 54.

He was born at Bergen-op-Zoon, in 1613, and at first was instructed by an ordinary painter in that city; but having too great a natural genius to be content with such a master, he quitted him, and went to study at Rome, where he became the disciple of Gerard Segers, and lived with him for four years; till, by the care of that artist, he was so remarkably improved, that his performances met with general approbation.

He shewed a fine taste of design, and was very correct: his touch was free and full of spirit, his colouring had transparency and truth, and his carnations had so much of softness and life, that he was thought to approach near to Vandyck in portrait and history; so that his works were eagerly purchased.

His singular merit recommended him to the favour of the Prince of Orange, who not only bought up all that could be procured of his paintings, but he also engaged Bosschart in his service for several years.

The large picture at the Hague, which emblematically represents War and Peace, and the Martyrdom of St. George, in the great church, which were painted by this master, are highly commended for goodness of expression, for excellent colouring, and for being exquisitely finished.

ANDREA

ANDREA BOSCOLI.

History.

DIED 1606, AGED 53.

He was born at Florence, in 1553, and was a disciple of Santi Titi. He rendered himself famous by having a just notion of the chiaro-scuro, and using it successfully in the Florentine school, where, before his time, it had not been well understood; though Giorgione at Venice, and also Titian, had established it as a principle of the art, and made the happiest use of it in their works some years before Boscoli.

He had a great freedom of hand, with a surprising force of colour; and the grandeur of his style in design and composition, resembled that of his master. He studied after nature; and, wherever he travelled, had always a book with blank paper, to sketch any particular objects that gave him pleasure, in order to preserve the ideas of those objects whenever he wanted to introduce them in his designs. But happening, at Loretto, to survey the slight fortifications of that city with particular attention, and being observed while he was busy in drawing a sketch of them, he was instantly seized by the officers of justice, and condemned to be hanged; which sentence would certainly have been executed in a few hours, if Signor Bandini had not interposed in his behalf, and explained to the chief magistrate the innocent intention of the painter.

JACOB VANDEN BOSCH.

Still Life.

DIED 1676, AGED 40.

This artist was born at Amsterdam, in 1636, and painted summer fruits of various kinds, peaches, pears, apples, plums, nectarines, and cherries, with extraordinary neatness of pencil. He painted all his objects after nature, and imitated every sort of fruit with so great truth and delicacy, with such natural and transparent colour, that they appeared delicious, and almost real.

JOHN BOTH.

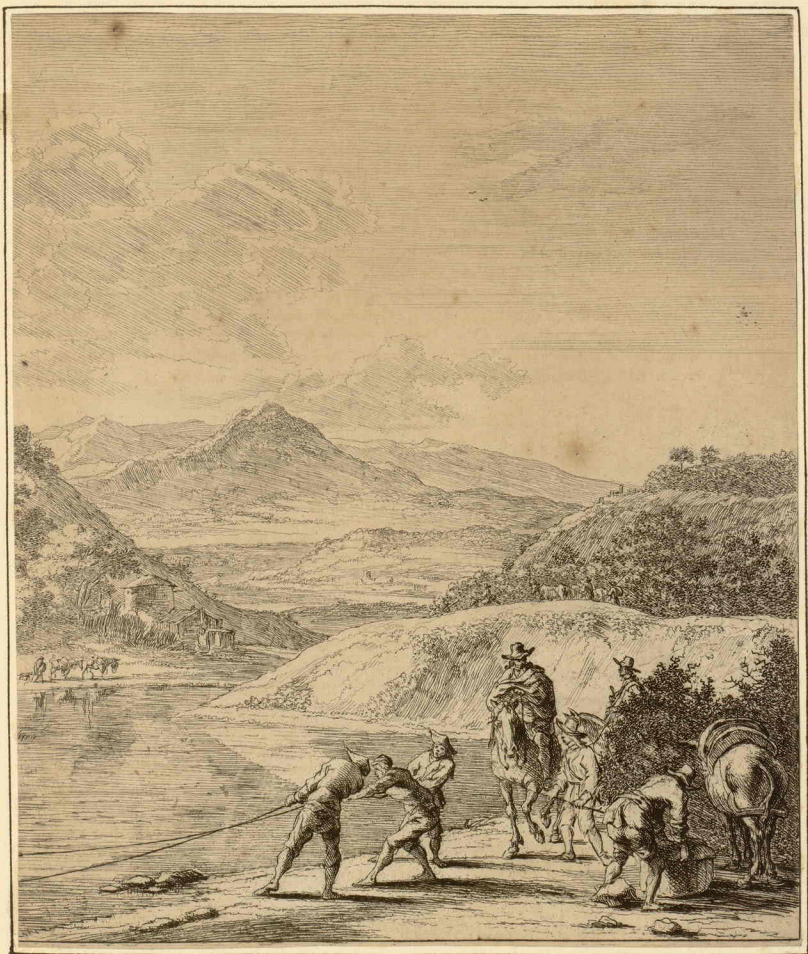
Landscape.

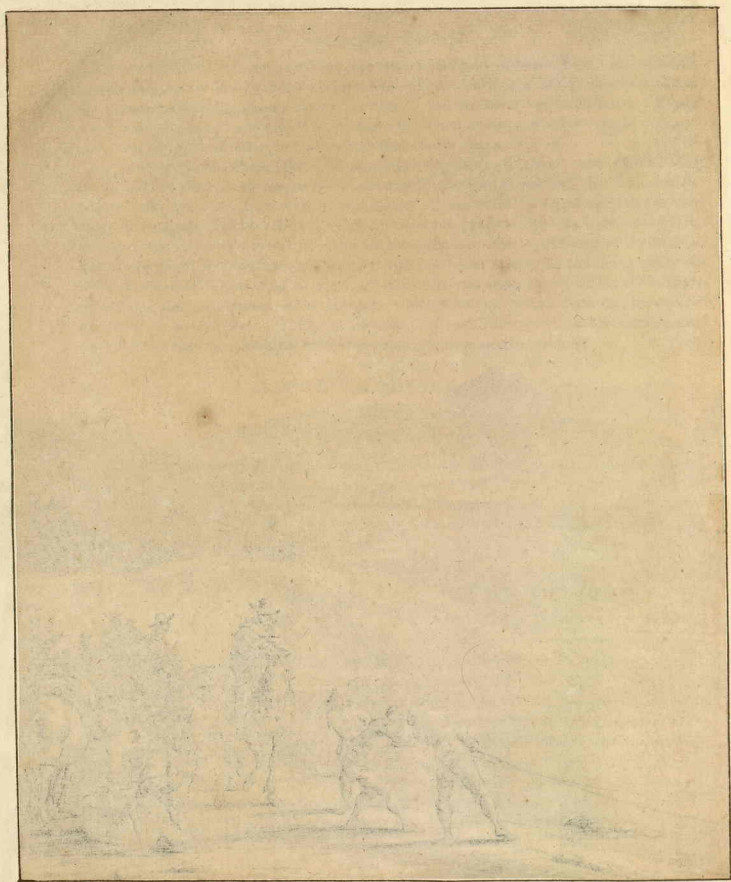
DIED 1650, AGED 40.

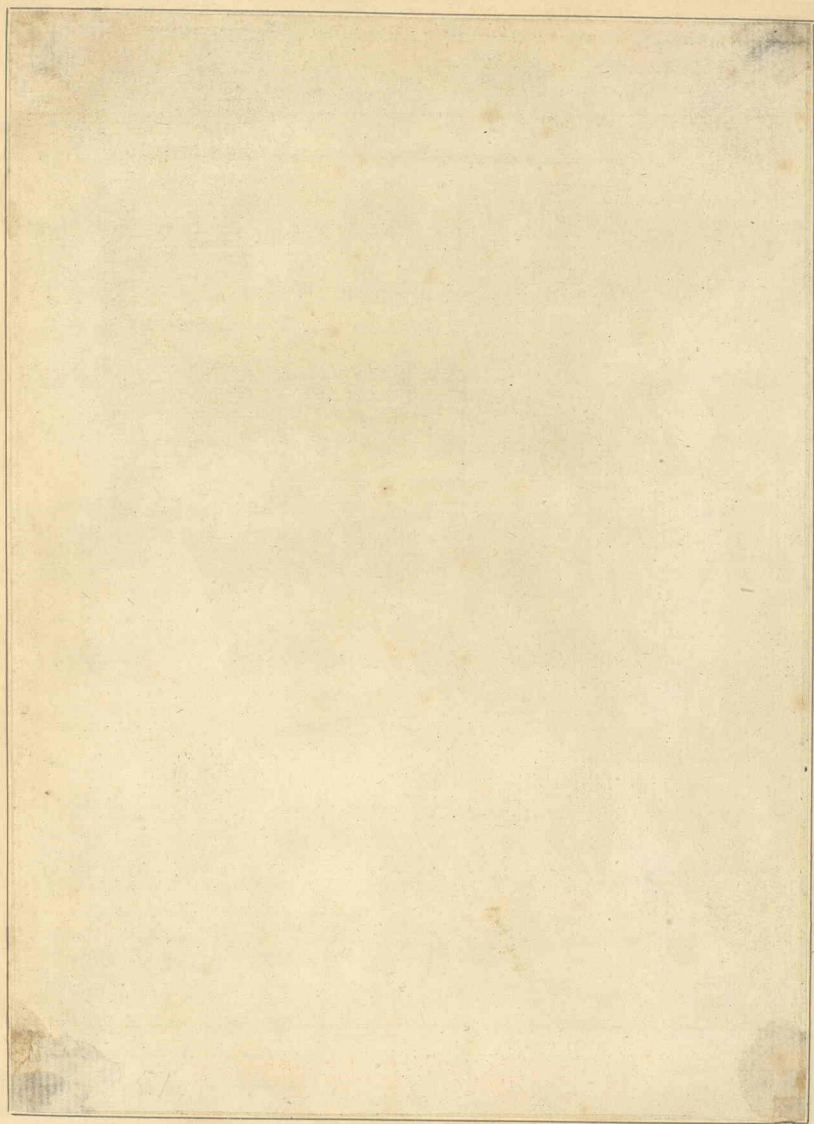
Houbraken censures De Piles and Felibien, for miscalling the names of the two brothers, John and Henry; and also for their affirming that Henry was the landscape-painter, and John the painter of figures; whereas the direct contrary is the truth. And Houbraken asserts, that, from sufficient and incontestible authority, he knows the name of the landscape-painter to be John, and the other Andrew; and in this case, I think the authority of Houbraken preferable to other writers.

John Both was born at Utrecht, in 1610, and was the disciple of Abraham Bloemart, who at the same time instructed Andrew, the brother of John Both; but to perfect themselves in a good taste of design, they went together to Rome, and resided there for a great many years.

The









The genius of John directed him to the study of landscape, in which he rose almost to the highest perfection, making the style of Claude Lorraine his model; and by many his works are mentioned in competition even with those of Claude. The warmth of his skies, the judicious and regular receding of the objects, and the sweetness of his distances, afford the eye a degree of pleasure, superior to what we feel on viewing the works of almost any other artist.

John and Andrew had very different talents, and each of them were admirable in their different way. The former excelled in landscape, the latter inserted the figures, which he designed in the manner of Bamboccio; and those figures are always so well adapted, that every picture seemed only the work of one master. The works of these associate brothers are justly admired through all Europe; they are universally sought for, and purchased at very large prices.

Most of his pictures are, for size, between two and five feet long; but in those that are smaller, there is exquisite neatness. They generally express the sunny light of the morning, breaking out from behind woods, hills, or mountains, and diffusing a warm glow over the skies, trees, and the whole face of nature; or else a sun-set, with a lovely tinge in the clouds, every object beautifully partaking of a proper degree of natural illumination. And it is to be observed, that even the different hours of the day are perceptible in his landscapes, from the propriety of the tints which he uses.

By some connoisseurs he is censured for having too much of the tawny in his colouring, and that the leafings of his trees are too yellow, approaching to saffron; but this is not a general fault in his pictures, though some of them, accidentally, may justly be liable to that criticism, for he corrected that fault; and many of his pictures are no more tinged with those colours, than truth and beautiful nature will justify; and his colouring obtained for him the distinction which he still possesses, of being called Both of Italy.

Descamps, in the life of Both, after having said that John painted landscapes, and Andrew figures, in the manner of Bamboccio, asserts that Andrew was drowned in a canal at Venice, and John returned to Utrecht; in which account he appears to follow Sandrart; though other writers agree, that it was the landscape-painter who was drowned, and Andrew, returning to his own country, painted conversations and portraits as long as he lived, of which the other was incapable.

Houbraken mentions a picture of this master, in the possession of Mr. de Jode, at the Hague, which is six feet high, and esteemed the master-piece of Both. The figures are large, and the story represented is that of Mercury and Argus; the back part is exceedingly clear, the verdure true nature, and the whole admirably handled.

The two brothers mutually assisted each other till the death of John; and then Andrew retired from Italy, and settled in his own country.

ANDREW BOTH.

Landscapes, Figures, and Portrait.

DIED 1656.

After the death of his brother John, he settled at Utrecht, and continued to paint sometimes portraits, sometimes landscapes, in the manner of his brother, and also conversations, and players at cards, in the manner of Bamboccio.

L

Both

Both of those masters had extraordinary readiness of hand, and a free, light, sweet pencil; and that they were expeditious, may be evident from the great number of pictures which they finished. Andrew, during the remainder of his life, had as much employment as he could possibly execute; but was so affected by the melancholy death of his brother, that he survived him only a few years.

SANDRO or ALESSANDRO BOTICELLO.

History, Portrait.

DIED 1515, AGED 78.

He was born at Florence, in 1437; and being placed as a disciple with Filippo Lippi, he imitated that master, as well in his design as colouring. He performed several considerable works at Florence, and several at Rome, by which he gained great reputation; at the former, a Venus rising from the sea, and also a Venus adorned by the Graces; and at the latter, he painted sacred subjects from the New Testament, which at that time were very much commended. He obtained great honour by his performances in the chapel of Sixtus IV. for which he was very amply rewarded; and for the family of the Medici he finished some portraits, and many historical compositions.

It was customary with this master to introduce a great number of figures in all the subjects he designed, and he disposed them with tolerable judgment and propriety; but in one of his designs, representing the Adoration of the Magi, the variety and the multitude of his figures are astonishing.

LOUIS BOULLONGNE, the Old.

History.

DIED 1674, AGED 65.

The principal accomplishments of this master, who was born at Paris, in 1609, consisted in his ability to copy the works of the most celebrated ancient painters. The similitude between his pictures and the originals was scarcely credible; and it hath often surprised and puzzled some of the most expert judges.

However, he painted historical subjects of his own invention and design; and in the church of Notre Dame, at Paris, there are three of his compositions; St. Paul at Ephesus, the Martyrdom of St. Paul, and the Presentation of Christ in the Temple.

BON BOULLONGNE.

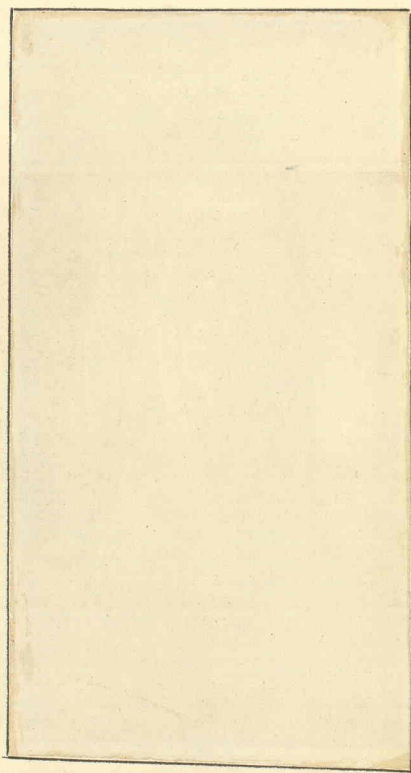
History, Portrait, Landscape, and Pastici.

DIED 1717, AGED 68.

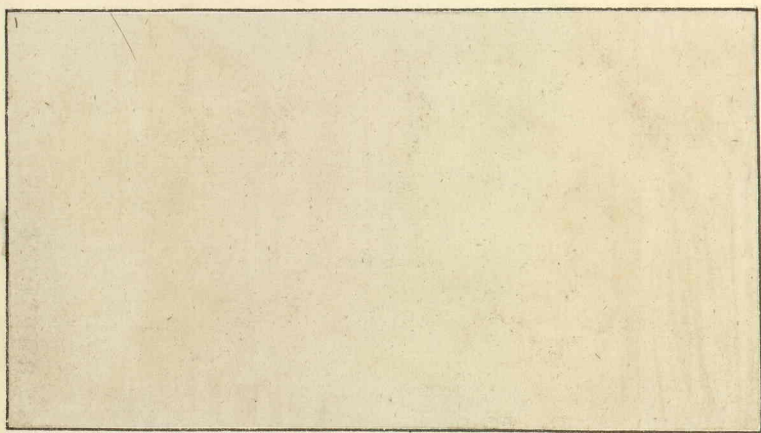
He was the son and disciple of Louis, born at Paris, in 1649, and painted history and landscape with success; but the most remarkable part of his merit was, that, like his father, he could imitate the works of the greatest masters, and succeeded in it to admiration, as he had the skill to give his own pictures the look and appearance of ancient paintings.

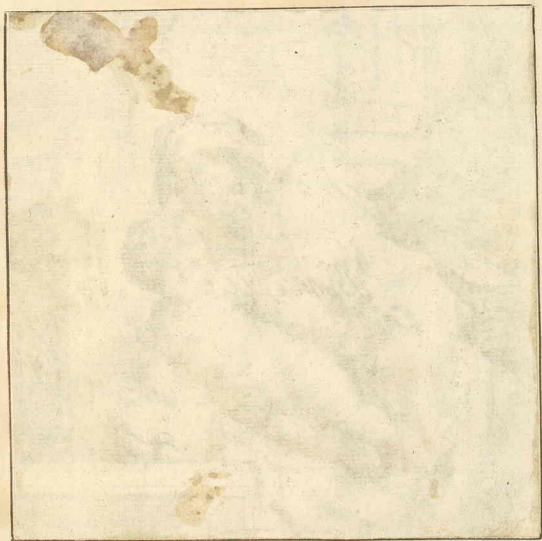
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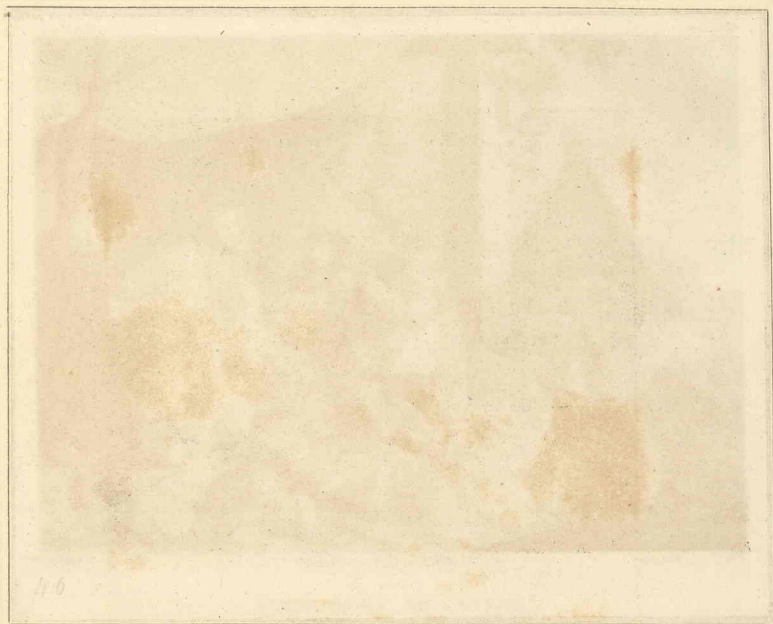












N^o 64.

S. BOURDON.

P^{re}mière

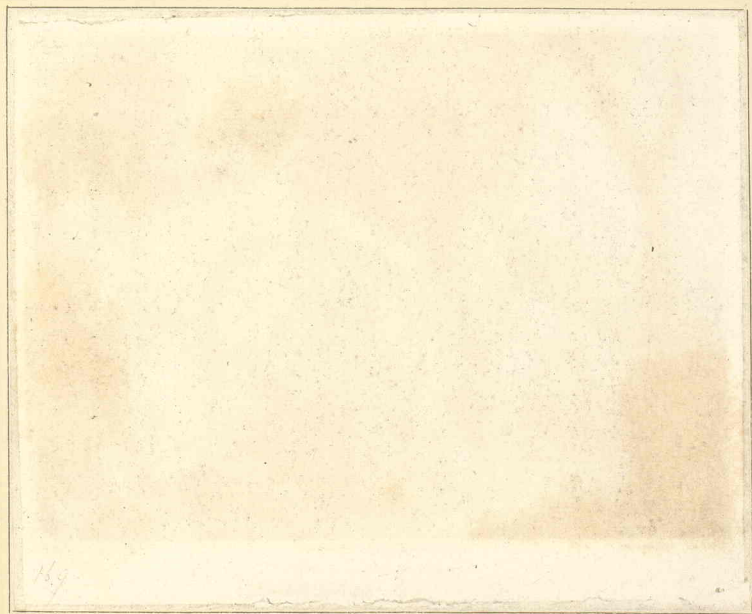


D^{ess}iné par Moreau.

Gravé à l'eau forte par Chodigny.

Corné par Villery.

TENTES DE VIVANDIERS.



N^o. 290.

S. BOURDON.

En France



Dessiné par S. Bourdon.

Gravé à l'eau-forte par Chastaigner.

Couleur par C. Vernet.

HALTE DE BOHEMIENS.

He copied a picture of Guido's with such amazing exactness, that even Mignard pronounced it peremptorily to be of Guido's own hand; and he copied another after Perino del Vaga, which, in every respect, is so like, as to make it impossible to distinguish it from the original.

Certainly facts like these, which frequently occur, and are well attested, ought to instruct modern connoisseurs to be less positive in their opinions of the authenticity of pictures, and more modest in their assertions of their infallible knowledge of hands.

LOUIS BOULLONGNE, CHEVALIER, the Young.

History.

DIED 1734, AGED 80.

He was the younger brother of Bon, born at Paris, in 1654, and instructed in the art of painting by his father. As he had a good natural capacity, and great industry, he afforded very early proofs of his abilities, and at the age of eighteen obtained the first prize in the Academy; on which account he was sent to Rome, to improve himself in composition and design.

He continued at Rome for five years, and employed his time to the best purpose, sketching the works of the greatest masters, and particularly copying the works of Raphael; and several of those copies, on his return to France, were executed in tapestries.

Louis XIV. honoured this master with many marks of his favour and esteem: he employed him at Fontainebleau and Trianon; allowed him a considerable pension; conferred on him the order of St. Michael; and, after the death of Anthony Coypel, appointed him principal painter, and ennobled Boullongne and all his descendants.

In all the performances of this master, it might easily be observed, that he had studied the eminent masters with judgment and care; his colouring was strong, his composition was in a good style, the airs of his heads had expression and character, and his figures were designed with competent correctness.

Among many historical paintings of this master, two are particularly distinguished, which are in the church of Notre Dame at Paris; the one is Christ and the Centurion, and the other is the Good Samaritan.

SEBASTIAN BOURDON.

History, Landscape, and Portrait.

†DIED 1671, AGED 55.

Bourdon was born at Montpellier, in 1616; and in several branches of his art was an excellent painter, but principally in landscape. He had a fertile genius, yet seemed to want strength of judgment to guide and regulate the wantonness of his imagination.

The first rudiments of the art were taught him by his father, who was a painter on glass, but he studied under another artist at Paris, who was a person of no great

† The most authentic writers fix the birth of Bourdon in 1616, and his death in 1671, at the age of 55, particularly the authors of the *Abregé*, &c. Yet De Piles and the Chronological Tables fix his birth in 1602, and his death in 1662, at the age of 60; and Pere Rosta says he was born in 1617, and died in 1673, at the age of 54.

note, but his own native power made him amply amend for the defects of his preceptors.

At eighteen years of age he travelled to Rome, to acquire a better taste of design, and enlarge his knowledge; and having only looked on a picture painted by Claude Lorraine, he copied it by the strength of his memory to the surprise of Claude himself, and of several others who were able judges. He also imitated the style and composition of Andrea Sacchi and Correggio; and with great success adapted his pencil to the delicate manner of Bamboccio.

After a residence for three years in Italy, and being for some time in the service of Queen Christina of Sweden, he returned to his own country, excellently qualified, and finished that celebrated picture which is in the church of Notre Dame at Paris, when he was only twenty-seven years of age.

He had an uncommon readiness of hand, though he was frequently incorrect, and was particularly so in the extremities of his figures. As a proof of his expeditious manner of painting, it is reported, that in one day he painted twelve portraits after life, as large as nature, and those not the worst of his performances.

His touch is extremely light, his colouring good, his attitudes are full of variety, and sometimes graceful, and his expression is lively and animated. However, it must be confessed, that his conceptions were often extravagant, nor would many of his compositions abide a critical examination.

His landscapes are in the taste of Titian, but they seem rather designed from imagination than after nature; yet, in several of them, the product of that imagination has a beautiful effect; and he usually enriched his pastoral scenes with a great number of figures and animals. His pictures are seldom finished, and those which appear most so, are not always his best.

The most esteemed work of Bourdon is the Martyrdom of St. Peter, in the church of Notre Dame at Paris, which is considered as a curiosity.

FRANCIS BOUT. Vid. BODEWYNS.

BOWER. Vid. BAUR.

REINIER BRAKENBURG.

Landscapes, Conversations.

BORN IN 1649.

He was born at Haerlem, and placed as a disciple under Mommers; but it is the opinion of Houbraken, that he studied afterwards under Bernard Schendel.

His subjects were like those of Brouwer; and he resembled that master, not only in his genius and style of composition, but also in his morals and manner of life, both of those artists being ingenious and dissolute. Yet in some of his pictures it seems as if he desired to imitate Ossade.

He designed his figures after nature, and represented them in the habit and mode of the times. His subjects were the feasts of boors, the amusements of the villagers, kermesses, dancing, and very frequently conversations, in which love and wine were
never

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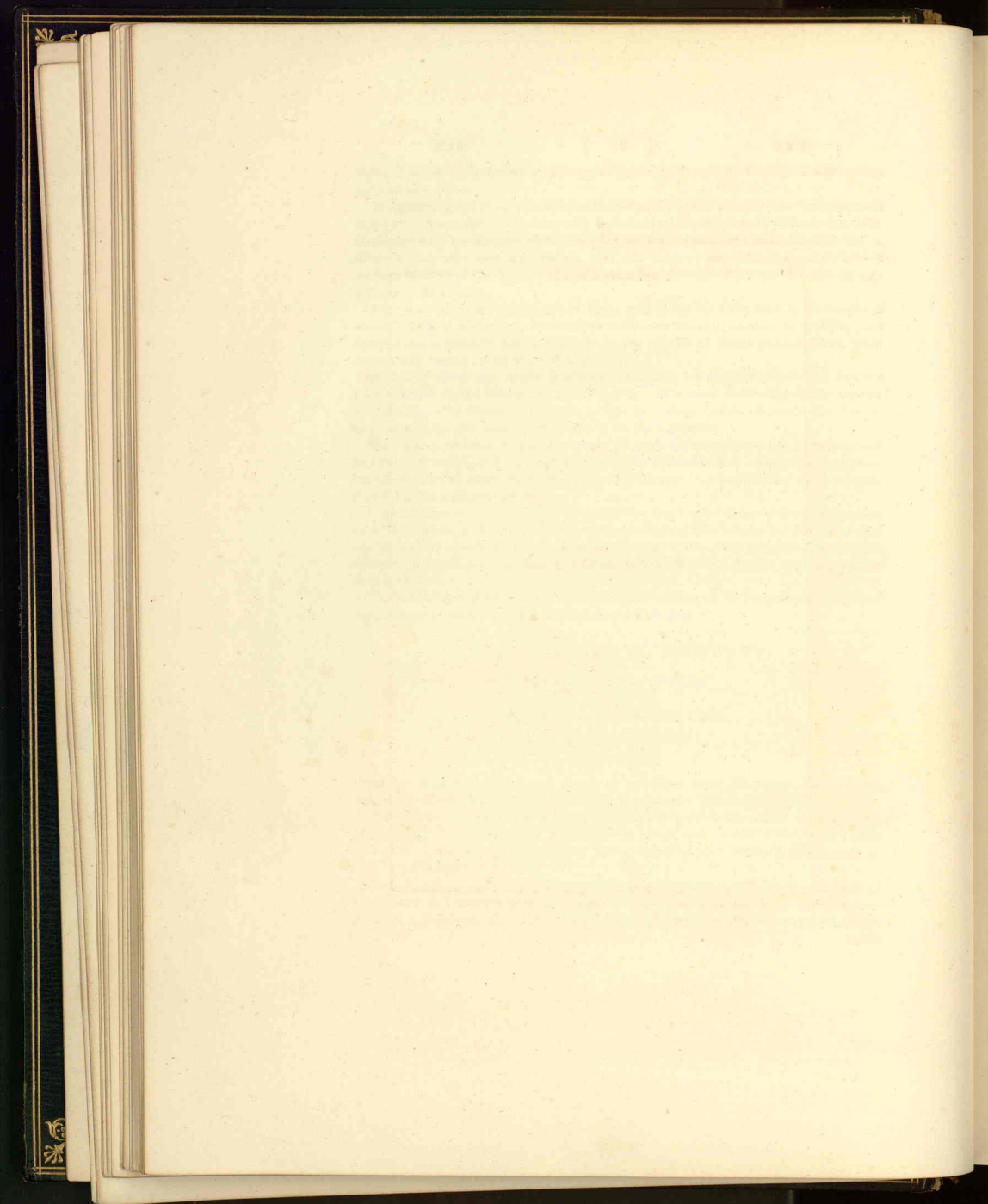
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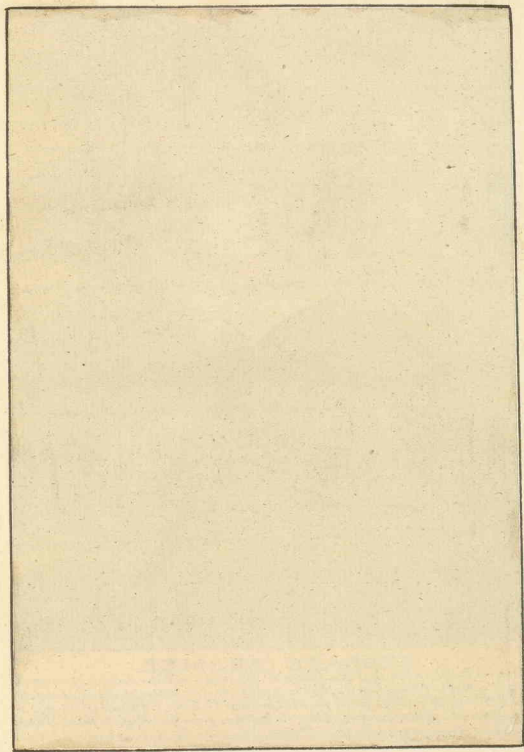
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LEONARD BRAMER

44.

Natif de Delft, en l'an 1596. il a demeuré long temps en Italie dedans la Court du Prince Maurice Fermoy, ou il a fait beaucoup des ses œuvres en grand, et en petit. il a fait aussi quelques piéces pour le Cardinal de Salts, d'Italie il est revenu a Delft, et il a fait quelques piéces a Royse pour son Altesse le Prince d'Orange Fredric Henri: et pour son Exc^{te} Conte Maurice de Nassou, et autres Princes.

Leon. Bramer pinxit

Ant. vander Does sculpsit.

Io. Neffens excud.

never omitted. His compositions are ingenious, and full of variety, as to actions and attitudes; though the forms of his men and women are always the same, always copied from low nature, without elegance of choice. His colouring is strong and natural, his touch lively and firm; only it were to be wished that he had a better taste of design.

The pictures of his latter time are often not so carefully executed, and particularly in the extremities.

LEONARD BRAMER.

Ornamental History.

BORN IN 1596.

He was born at Delft, but learned the art of painting in the school of Rembrandt, and imitated the manner of his master in small. In the eighteenth year of his age, he went to Rome for his improvement; but, although he continued in Italy for some years, and acquired somewhat in his style, rather more graceful than Rembrandt, yet he could never divest himself of the Flemish taste.

He designed well; his expression is generally good, and in some of his compositions truly noble. His pencil is delicate, and his colouring very peculiar in the tints, thin in many parts, so as barely to cover the panel; yet, by great skill in the management of the chiaro-scuro, his colouring is bright, bold, and full of lustre, particularly in the vases, which he was fond of introducing in every subject that could admit them, as he knew how to give them a rich and fine relieve. He had accustomed himself to paint with a very thin body of colour, especially in the browns and shadowy parts, in order to give his pictures a greater transparency.

At Venice, Naples, Florence, Mantua, and other cities of Italy, as well as at Rome, he left many proofs of his extraordinary merit, which rendered his name deservedly famous; and his works are rarely to be met with out of Italy, where he painted most; but whenever they are to be purchased, they are bought at considerable prices, if they are entire and undamaged.

One of the most capital pictures of Bramer is the Raising of Lazarus, in which there is a charming opposition of light and shadow; and another is the Denial of St. Peter; they are both painted in his best manner; they are bright, transparent, and finely penciled, and are still preserved at Rome. Likewise at the palace of Ryfwick there are several valuable paintings by this master, in which the invention and execution are highly commendable. But none of his works can be more admired, than a small picture on copper, representing the story of Pyramus and Thisbe.

PETER BRANDEL.

Portrait, History.

DIED 1739, AGED 79.

He was born at Prague, in 1660, and at fifteen years of age became a disciple of John Schroeter, principal painter at that Court. When he had spent about four years in that school, Schroeter had opportunities of observing the rising merit of his pupil, and that he was in reality a better artist than himself; which probably occasioned their separation soon after. For Brandel had received direction from his master to paint a small altar-piece;

piece; and Schroeter, going in the evening to see how far the work was advanced, perceived his disciple at a window, unemployed; and without looking at the picture, which was already finished, he insulted him in severe terms for idling: which unmerited ill treatment Brandel immediately repented, quitted his school, and commenced a master himself.

Most of the churches at Prague and Breslau are embellished with his works; and the Prince of Hatzfeld gave him an hundred ducats for one picture of St. Jerome at half-length. He spent the greatest part of his life at Prague, and might have been exceedingly enriched by his performances, if he had not wasted his acquisitions by profusion, and an irregular conduct; he died very poor, and was buried by charitable contributions. However, the Jesuits and Monks paid a proper respect to his talents and his memory, by appointing for him a solemn funeral procession, in which three hundred tapers of wax were carried by ecclesiastics; a mark of public esteem, which did as much honour to the taste of the times, as to the memory of the artist.

He had capacity, and consulted nature; his invention was ready; his manner of painting was expeditious; and, although he designed with great ease, he avoided loading his compositions. His colouring is natural, except that in his shadows he was sometimes too black; his pencil was broad, easy, and very free.

GIACINTO BRANDI.

History.

DIED 1691, AGED 68.

Giacinto Brandi, born at Poli, in 1623, was the pupil of Lanfranco, and the best of his Roman scholars. He adopted at first his master's moderate tone of colour, the variety and the contrasts of his composition, and the facility and freedom of his pencil. But the desire of acquiring wealth made him gradually dismiss those principles, and the pictures with which he filled Rome and its states, have little correctness, and less of that grandeur which distinguishes the style of Lanfranco. His power is, however, proved by the picture of St. Rocco, in the church of the Ripetta, and by that of the forty Martyrs, in the Stigmata. F.

GREGORY BRANDMULLER.

History, Portrait.

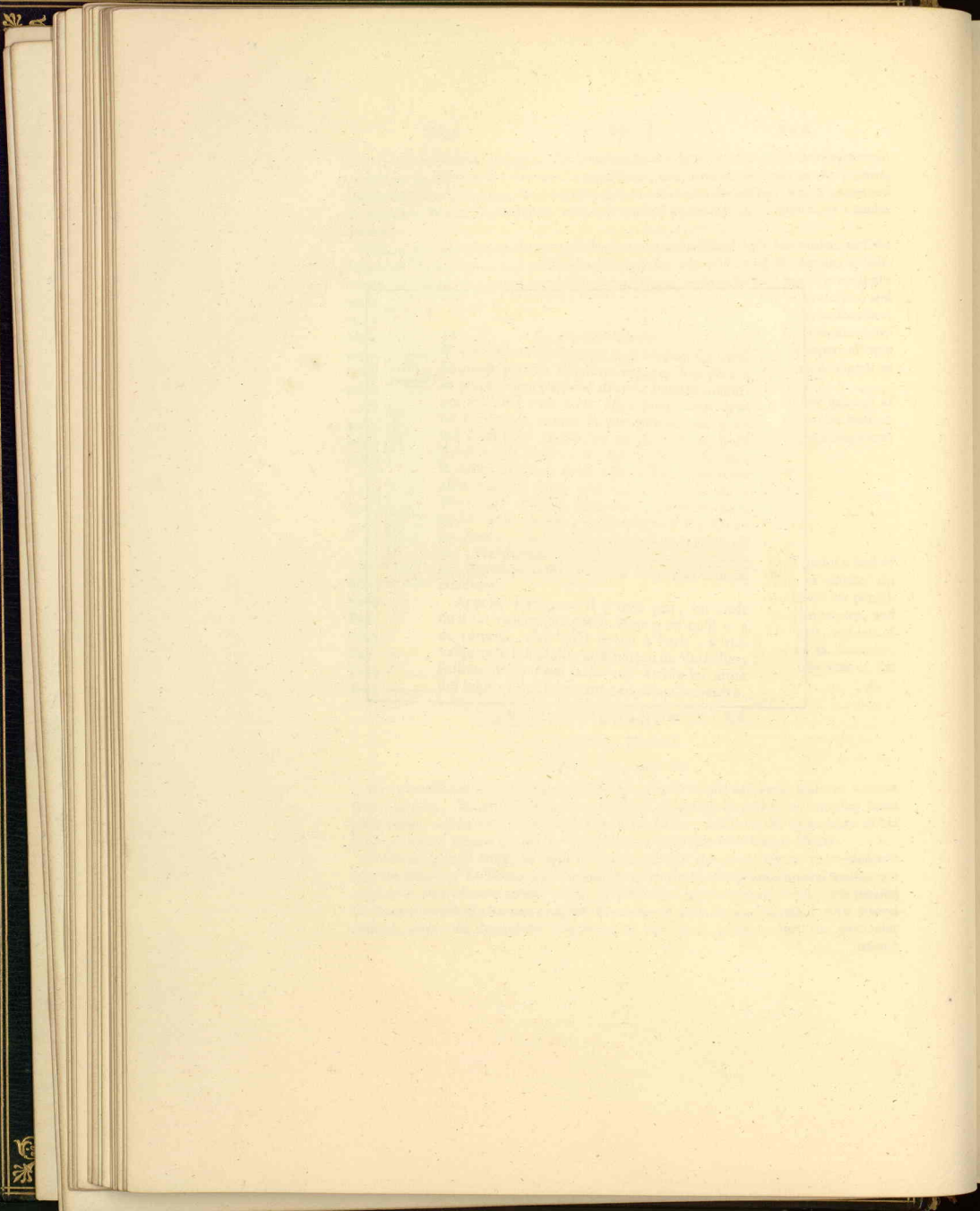
DIED 1691, AGED 30.

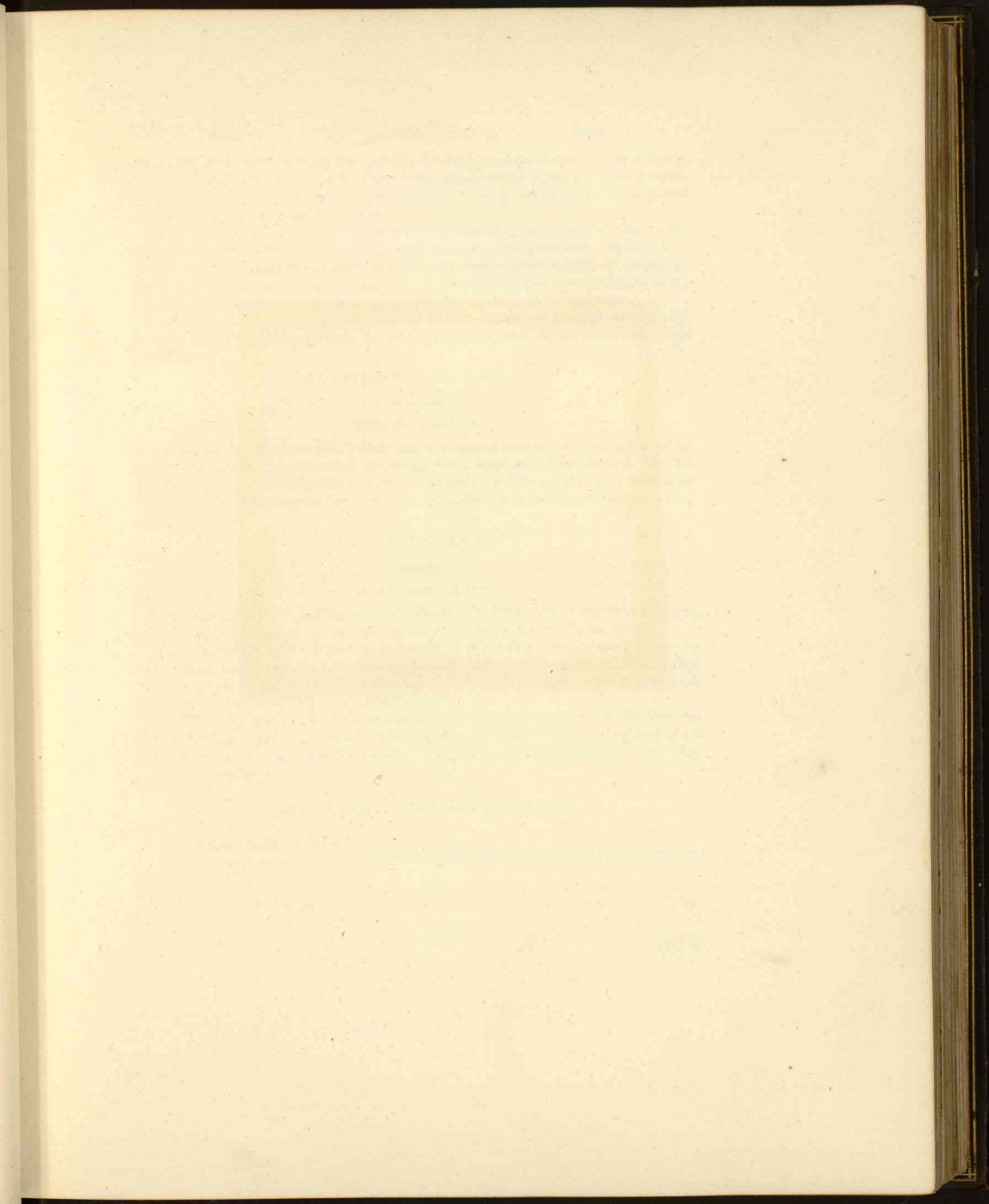
He is considered in the Helvetic school as an artist of the first rank, and was born at Basle, in 1661. He acquired the knowledge of design by studying and copying some good prints, which were in the possession of his father; and from the appearance of his having a strong natural genius, he was placed as a disciple with Caspar Meyer.

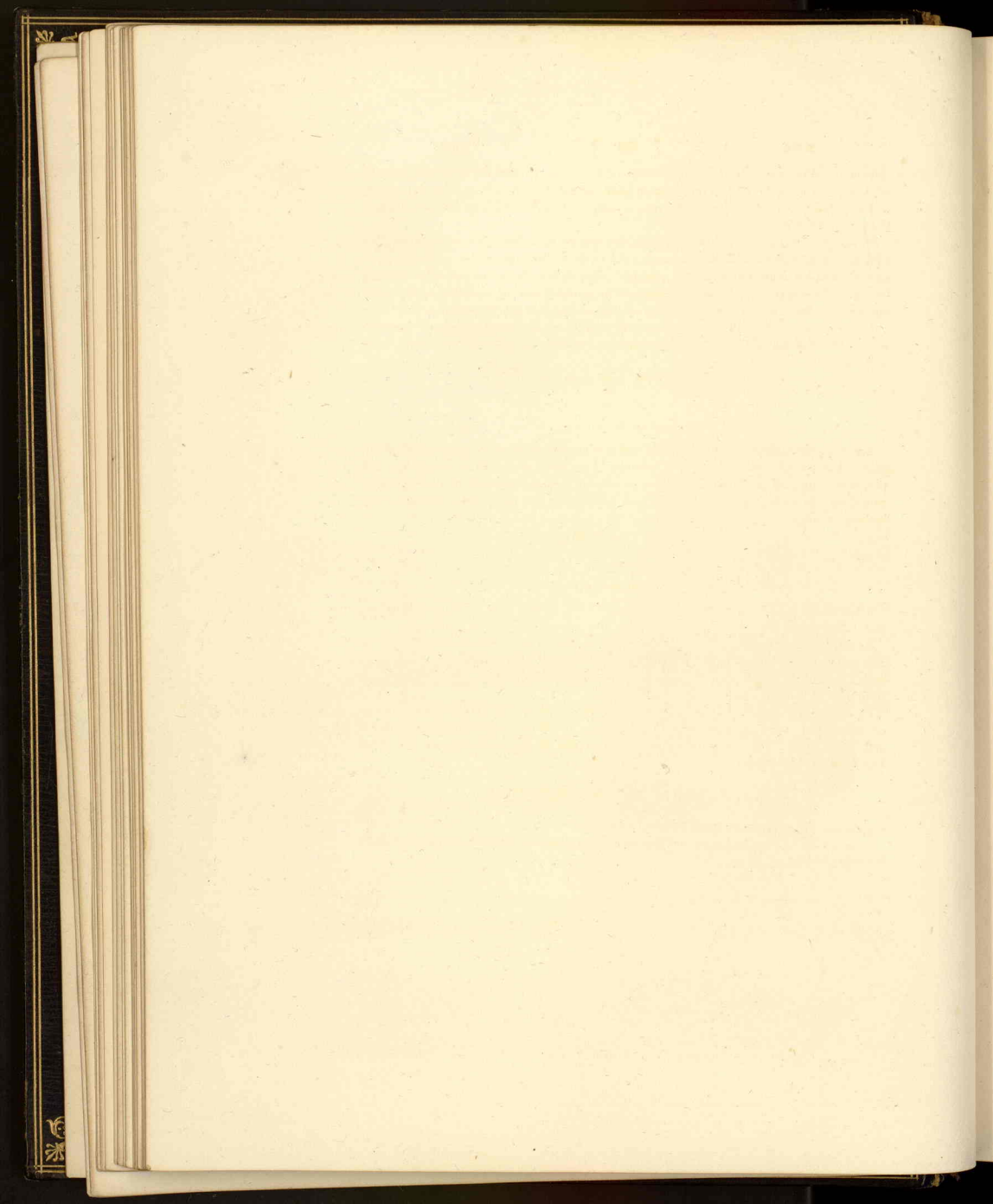
When he quitted Basle, he went to Paris, and had the good fortune to be received into the school of Le Brun; and the variety of works in which that eminent master was employed, proved an excellent means of instruction to the young artist. He pleased Le Brun exceedingly by the progress he made, so that he was intrusted with several designs, under the immediate inspection of that great painter; but the particular respect



GRÉGOIRE
BRANDMULLER.







respect and preference shewn by the master to the disciple, excited the envy and jealousy of others to such a degree, as might have been attended with unhappy consequences, if Brandmuller had not retired to his own country; though not before he had obtained the prize in the Royal Academy at Paris.

He excelled in history and portrait; and his genius resembled that of Le Brun; his subjects being full of fire, and treated with elevation and grandeur. His design is correct, and his expression animated and just. He had a good method of colouring, laying on each mass in so proper a manner as to avoid breaking or torturing his tints; which made his colours retain their original beauty and strength without fading.

He was fond of painting portraits in an historical style; and was generally commended for the resemblance of the persons who were his models, and the agreeable taste in his compositions.

SOLOMON DE BRAY.

Portrait.

DIED 1664, AGED 67.

He was born at Haerlem into †1597, and is reckoned among the good artists of his time. He painted a great number of portraits in a small as well as in a large size, for persons of the greatest distinction in the Netherlands; and he gained much honour by educating and instructing his son in his own profession, who afterwards became a very eminent painter.

JACOB DE BRAY.

History.

† HE WAS ALIVE IN 1680.

This master was the son and disciple of Solomon de Bray, born likewise at Haerlem, and distinguished himself exceedingly by his drawings, as well as his paintings.

At Amsterdam there is a picture by this artist, representing David playing before the Ark, which is mentioned by writers in the highest terms of commendation. It is finished with a neat clean touch, and the colouring is so happily managed, that it appears as fresh as if it had but newly come from the easel.

He shewed uncommon skill in designing and drawing naked figures; but his drawings on vellum and paper are extremely fine and highly valued. They are finished in red and black chalk, and many of them are preserved in the collection of Mr. Isaac Delcourt, at Amsterdam.

BRECKBERG. Vid. BERKHEYDEN.

† Mr. Descamps fixes his birth in 1579.

† Mr. Descamps says, that Jacob de Bray died some weeks before his father in 1664; but other writers affirm that he was alive in 1680.

PETER

PETER VAN BRED A.

Landscapes, Cattle.

DIED 1681, AGED 51.

He was born at Antwerp, in 1630; studied landscape after nature, and adorned his designs with figures that were correctly drawn, and grouped with judgment. His grounds are well broken, and the trees and waters, which he always sketched upon the spot, have abundance of truth, are remarkable for clearness and good handling; and his scenes are generally enriched with elegant Roman buildings, fountains, monuments, and ruins. His style resembled that of John Brueghel, but almost in every respect he is far inferior to that master.

JOHN VAN BRED A.

History, Landscape, Conversations.

DIED 1750, AGED 67.

He was born at Antwerp, in 1683, the son of Alexander Van Breda, an artist who was much esteemed for landscapes, views of particular scenes in Italy, fairs and markets, with a variety of animals and figures. He was instructed by his father; and having the advantage of a good example, and a good director, added to his own great application, he continued his studies with his father till he was eighteen years of age.

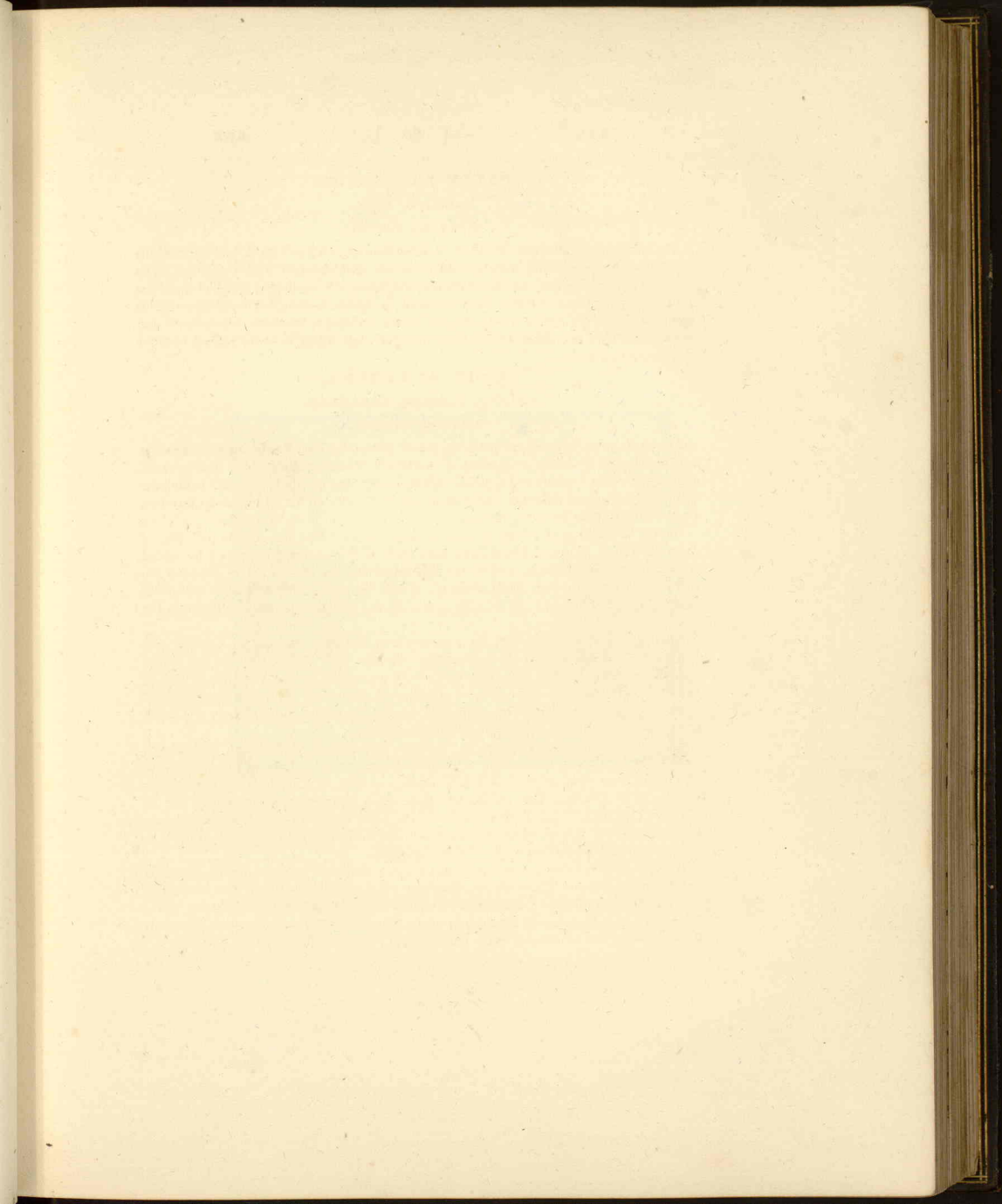
Among the variety of capital paintings which were at that time in the possession of John de Wit, at Antwerp, Breda fixed upon those of Velvet Brueghel, which he copied with extraordinary success; and he was also employed for nine years in copying the pictures of several other great masters, which he performed with such incredible exactness, as scarcely to leave it in the power of any judicious person to distinguish the originals from the copies.

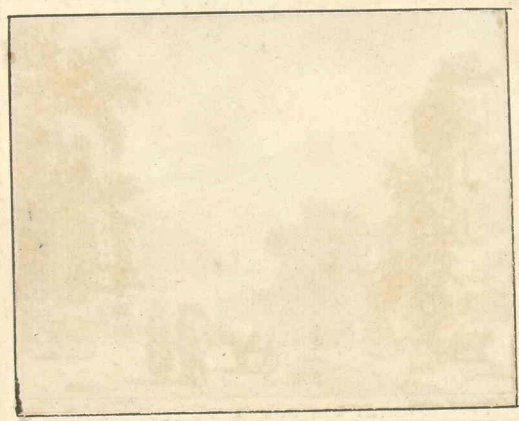
Having at length established his reputation in Holland, he went to London with Ryfbrack the sculptor; and there gradually rose into such esteem, that he was visited by persons of the highest rank, and particularly patronised by the unfortunate Earl of Derwentwater, who was beheaded for rebellion in 1715. He found so much encouragement in London, that he was employed by the Court and the Nobility, and could scarce execute the large demands for his performances.

After a residence of some years in England, he returned to Antwerp, loaded with riches, the honourable testimonials of English liberality, as well as of his own merit; and in the year 1746, when Lewis XIV. arrived in that city, he so far honoured this master, as to purchase four of his pictures. One represented Christ at the Sea of Tiberias; another Christ performing miracles; and the other two were landscapes, with a number of figures so exquisitely drawn and finished, that it would be difficult to distinguish them from those of the Velvet Brueghel.

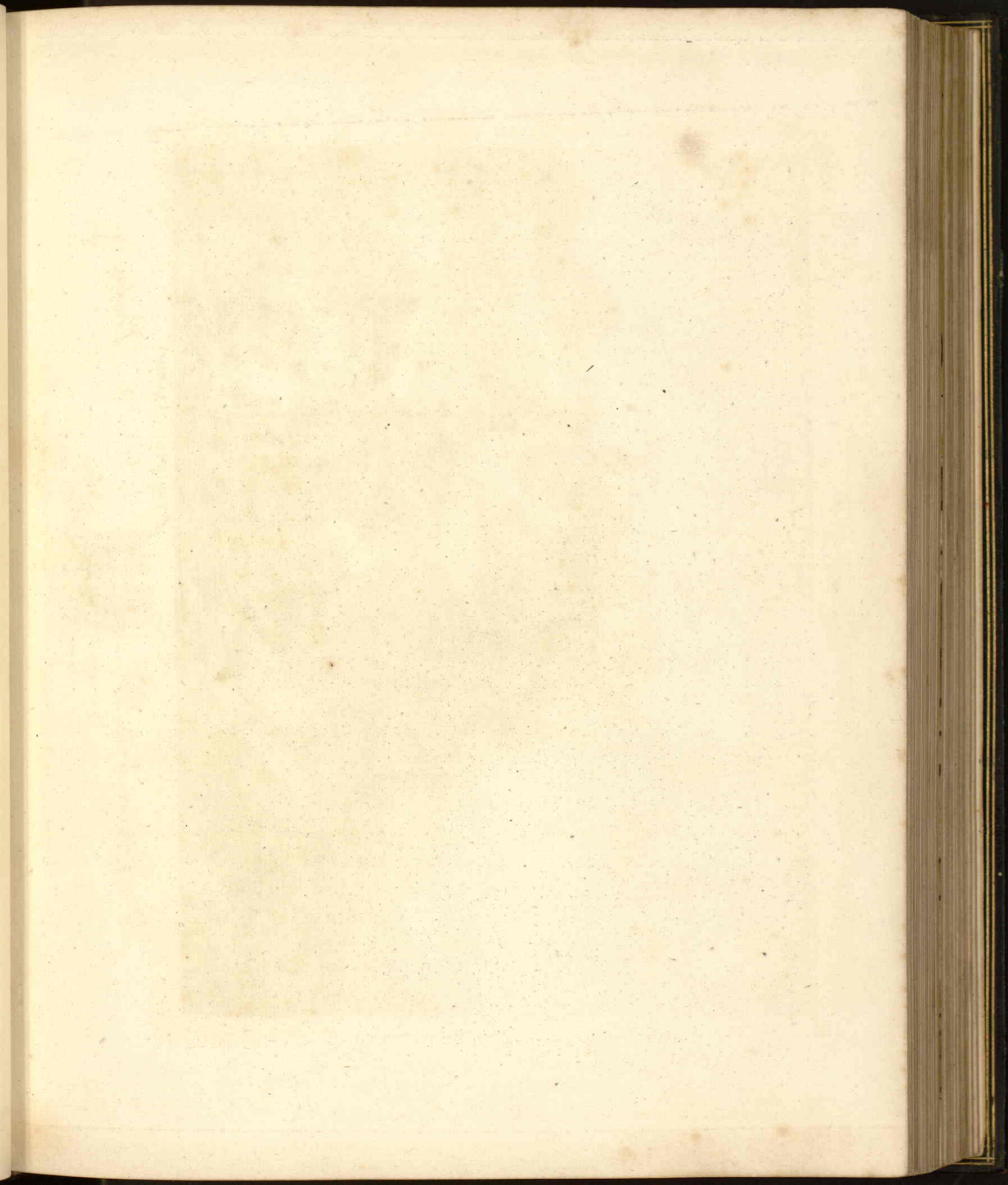
He certainly approached nearer to those great masters whose manner he imitated, namely, Brueghel and Wouwermans, than any other artist of his time. His landscapes are in the style and taste of the former; and his conversations, historical figures, fairs, skirmishes, or battles, are in the manner of the latter. His colouring is good, his touch neat, his skies and distances natural and beautiful, and his taste of design agreeable.

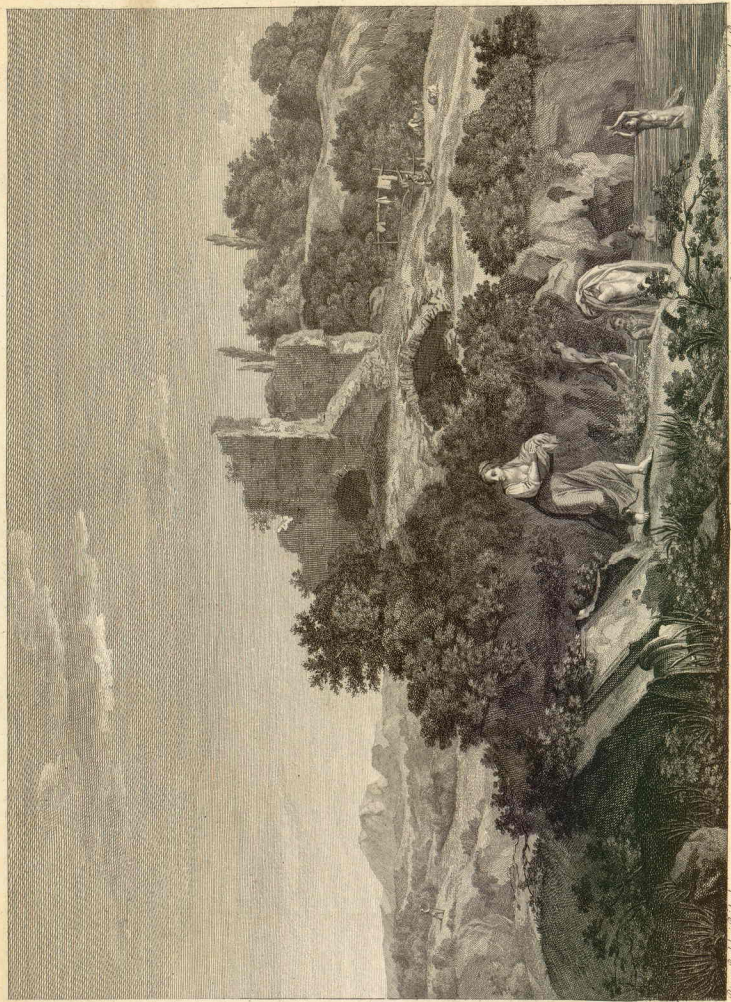
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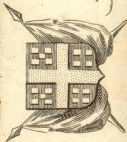








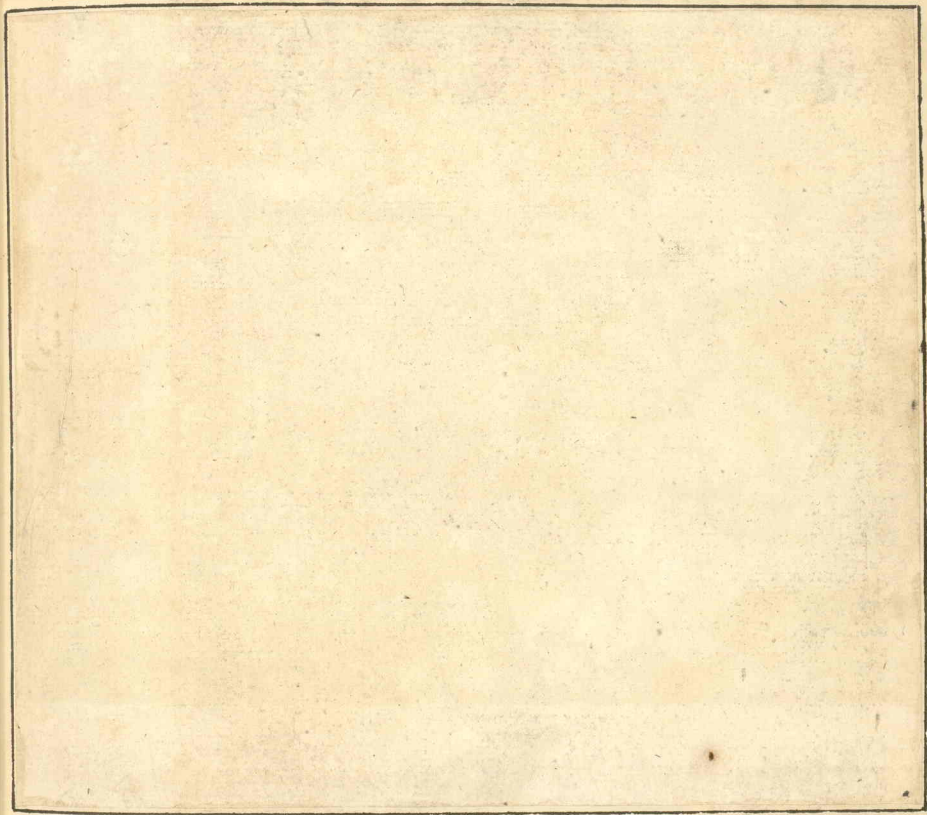
II^{ME} VUE DES
Du Cabinet de M.
Grandeur de

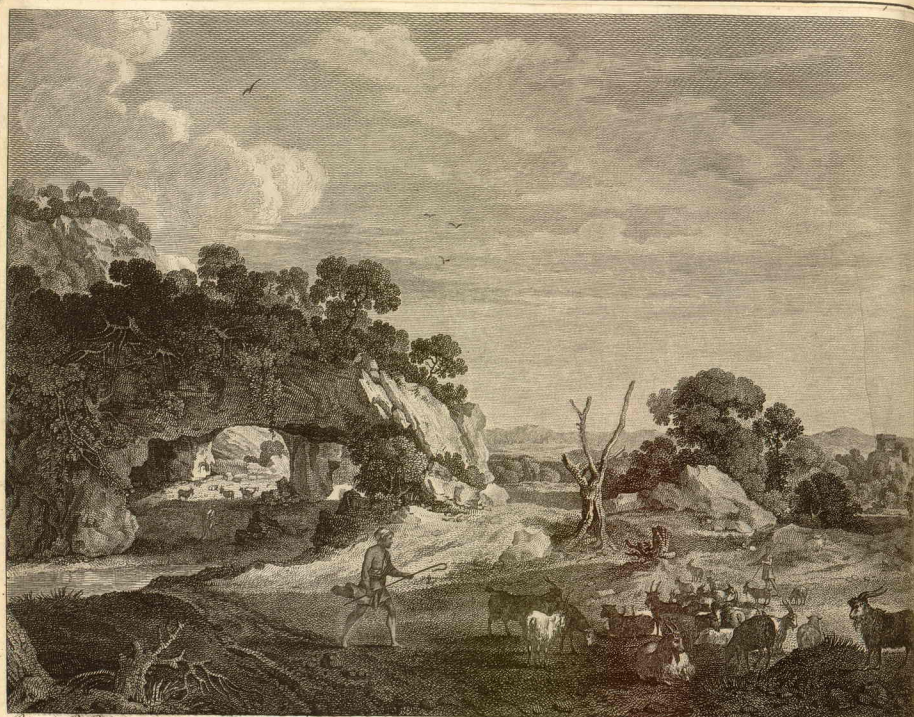


Le Duc de Lardin,
à propos sur 9.

ENVIRONS DE LERIDA.

Paris par la Seine.





Peint par B. Breughel.

Dessiné par A. Houssier.

Gravé par J. B. Rameau.

LES

BERGERS.

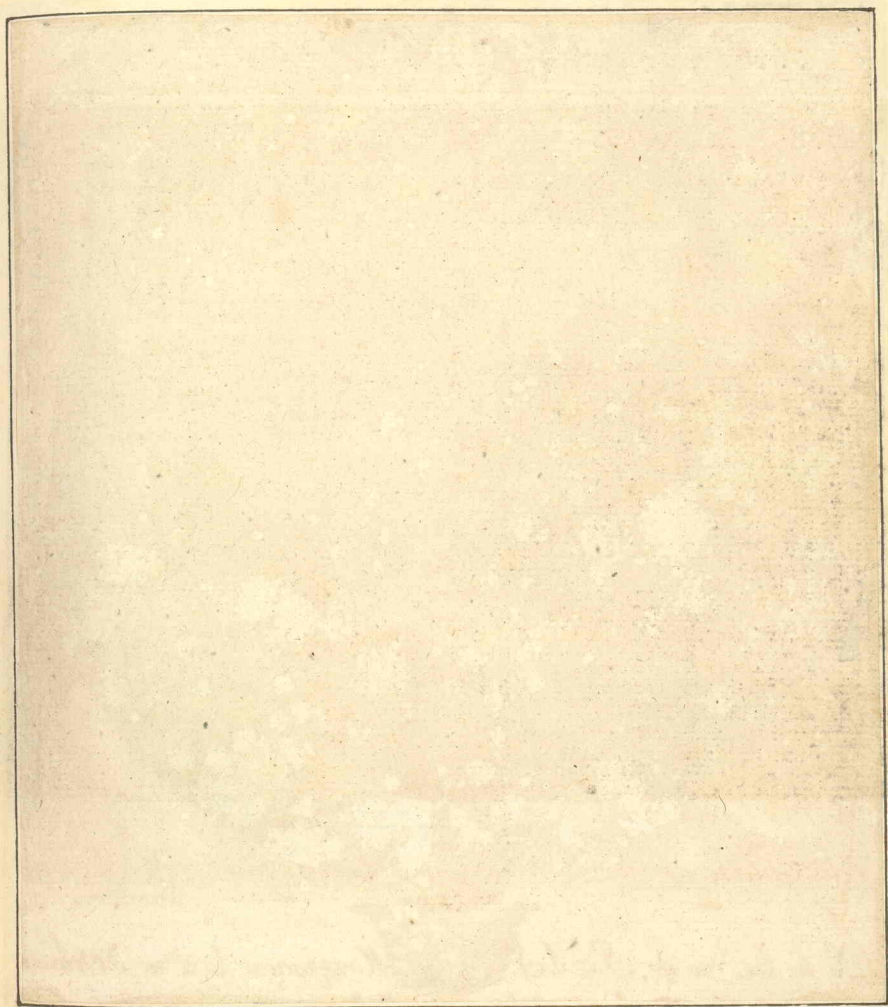
De la Galerie de S. A. S.



Monseigneur Le Duc d'Orléans.

A. P.

D. R.





Print par B. Breunberg.

I. R. S.

Dessiné par Monroel.

Gravé à l'eau-forte par P. Leveque f. et terminé par L. Enard.

ROCHERS.

De la Galerie de S. A. S.



Monseigneur Le Duc d'Orléans.

A. P.

D. R.

He had as much fire in his composition, and perhaps more genius, than Brueghel, in those subjects which he painted in the style of that master; his figures are generally well placed, his grounds skilfully broken; every small figure hath its peculiar character, and occupies its proper place; and in short, he is a painter of such a rank, that the value and estimation of his works must always increase.

BARTHOLOMEW BREENBERG, called BARTOLOMEO.

Landscape, History, and Conversations.

DIED 1660, AGED 40.

He was born at Utrecht, in 1620, but went early to Rome; and is best known by the name of Bartolomeo, a distinguishing appellation given him by the society of Flemish painters at Rome, called Bentvogels.

He studied landscape after nature, in the environs of that city, and acquired an elegant and charming taste. The vast quantity of superb and amazing ruins which he continually beheld, afforded him a variety of most beautiful objects to adorn his landscapes; for even the trees and shrubs about Tivoli and Fregate are admirably adapted to painting, as well in their form as in their colour.

The figures which he introduced in his landscapes are always well executed, and disposed with an elegant propriety; so also are the animals, which he touched with extraordinary spirit and freedom. He mostly painted in a small size; and therefore, whenever he attempted a larger, his figures are not so correct.

His first manner was rather too black, but his second is better coloured, better finished, and abundantly superior to the other; particularly on account of the ultramarine, and the colours of a better kind, which he used in the latter part of his life. His touch is light and spirited, his tone of colouring exceedingly pleasing, his taste entirely of the Roman school, and his pictures have both force and delicacy. He embellished his landscapes with historical subjects, and his works are always distinguished by elegant architecture or ruins, in the true Greek and Roman taste. The figures in his compositions are gracefully proportioned and designed; their draperies are easy and ornamental; and even in his smallest figures, the expression is lively, sensible, and natural. The pictures of this master are exceedingly rare, and highly valued.

CHARLES BREYDEL, called CAVALIER.

Landscape.

DIED 1744, AGED 67.

He was born at Antwerp, in 1677, and at first was the disciple of old Ryfbrack, the landscape-painter, with whom he continued for three years; and, by his close application to practice during that time, he was enabled to commence painter.

He intended to have improved himself by going to Italy, but was accidentally detained at Frankfurt and Nuremberg, where his paintings happened to be much admired. He had a brother, Francis Breydel, who resided at the Court of Hesse Cassel, with whom

he spent two years, being retained in the service of that Prince; and afterwards he went to Amsterdam, where he copied several views of the Rhine, from the designs of Griffier, by which his colouring, his penciling, and taste of design, were extremely altered for the better. He was curious enough to survey those prospects of the Rhine on the spot, which he had copied before; so that the works of Griffier ought to be considered as his second and best school.

At last he settled at Ghent, where the public were exceedingly pleased with his performances; and he might have enriched himself by his pencil, if he had conducted himself with discretion, for every one that was curious seemed eager to have somewhat of his hand. But by his extravagance and pride in his dress, furniture, and table, he only studied how to earn money most expeditiously; and, for that purpose, often painted slight, small, and inconsiderable pictures, whose merit was barely proportioned to the prices he was to receive for them. And by that means, a number of his pictures, though really genuine, seem unworthy of that pencil which had painted others so vastly superior to them in design and execution.

For seven or eight years before his death he was severely afflicted with the gout; and although he worked when he had intervals of ease, yet he did not paint with the same spirit, the same delicate finishing, or the same firmness of touch, as in his better time.

His works are generally observed to have two manners. While the ideas and style of Griffier were his models, his pictures had true merit and excellent colour. His subjects at that time were views of the Rhine, with boats and a number of figures and animals, well designed and neatly executed. This manner he suddenly changed, to imitate Velvet Brueghel, whose works were at that time universally admired. His subjects in this latter style are battles, sieges, and encampments; and although he was often only a copier of the prints of Vandermeulen, sometimes taking whole figures as well as designs from the compositions of that master, yet he afterwards composed very readily in that style, without being indebted to any other artist.

The pictures of his best time are full of spirit, his touch is firm and well adapted to his style, his design is correct; and if he had been more exact in consulting and imitating nature, to acquire a general correctness, his works would be deservedly estimable. Some of them, indeed, appear too laboured, but others are full of harmony.

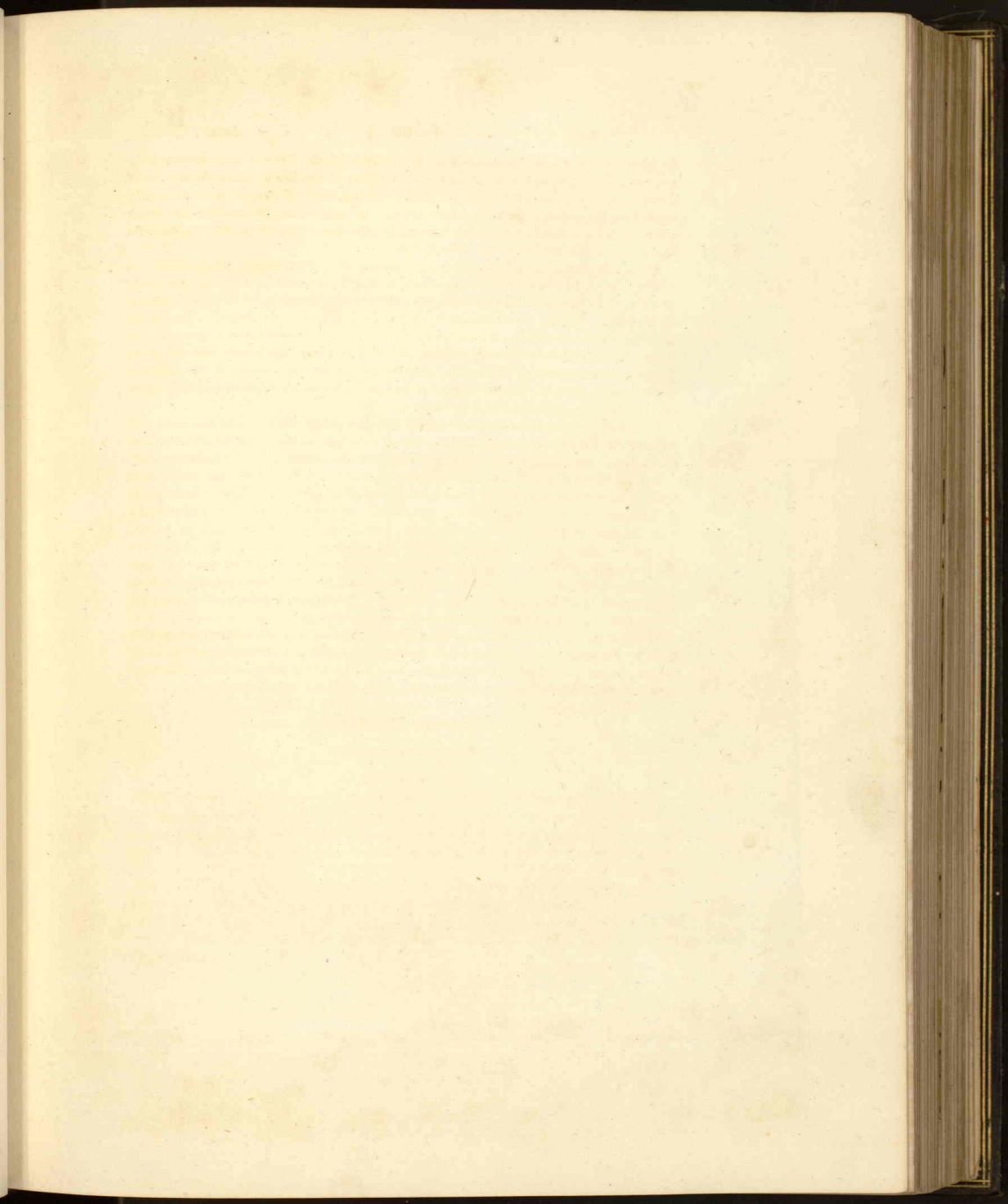
FRANCIS BREYDEL.

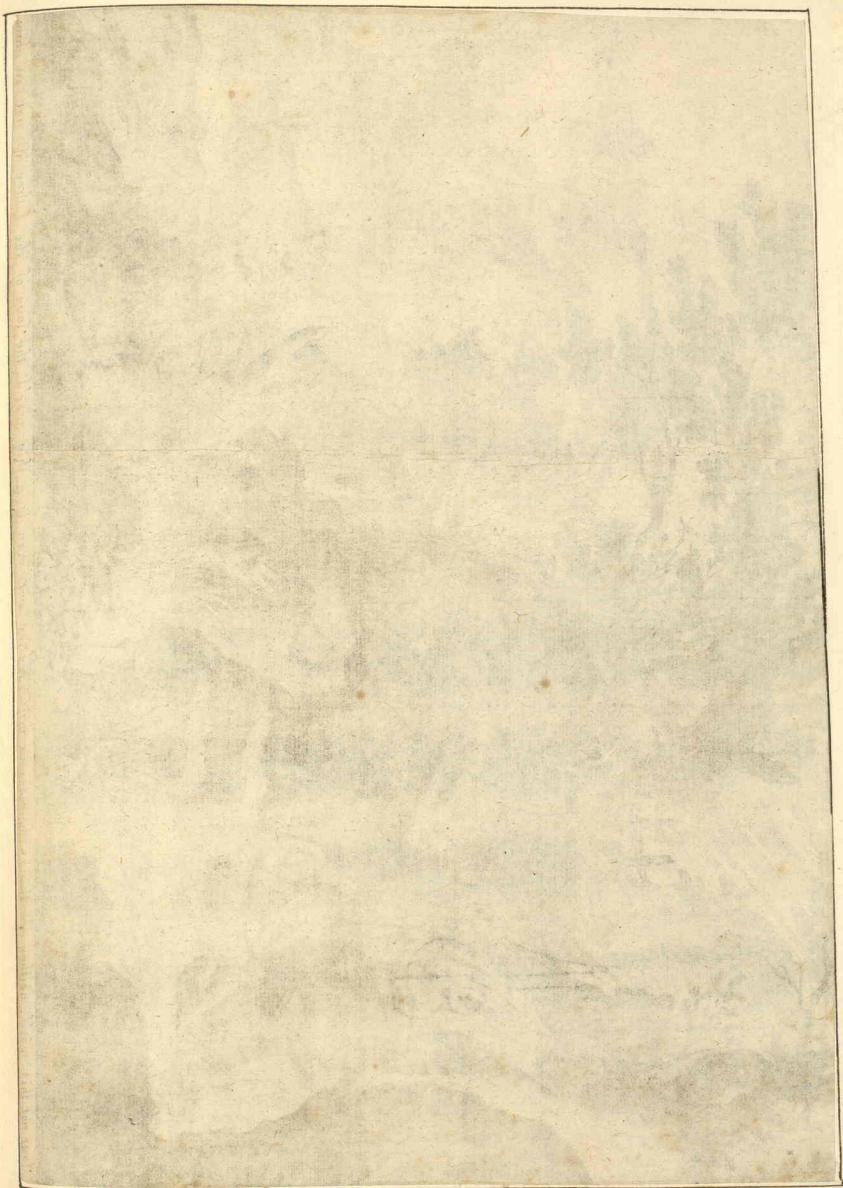
Portraits, Conversations.

DIED 1750, AGED 71.

He was born at Antwerp, in 1679; and it is generally supposed that he was a disciple of old Rybrack, as well as his brother Charles; but he chose very different subjects; for, at an early time of life, he painted portraits with so great success, that he was appointed painter to the Court of Hesse-Cassel, where his works were very much esteemed.

His genius was not limited to portraits only, but he also painted conversations, feasts, assemblies, and carnivals; which subjects he observed to be very pleasing to the lovers of the art, and on that account he was induced to paint a great many in that style. However, from a levity of temper, he quitted the Court of Hesse, where he was
exceedingly







Love not this world, neither the things that are in this world, if any man love this world, the love of the father is not in him.

love not this world, neither the things that are in this world, nor any man's praise, for all these things will pass away like a vapor.

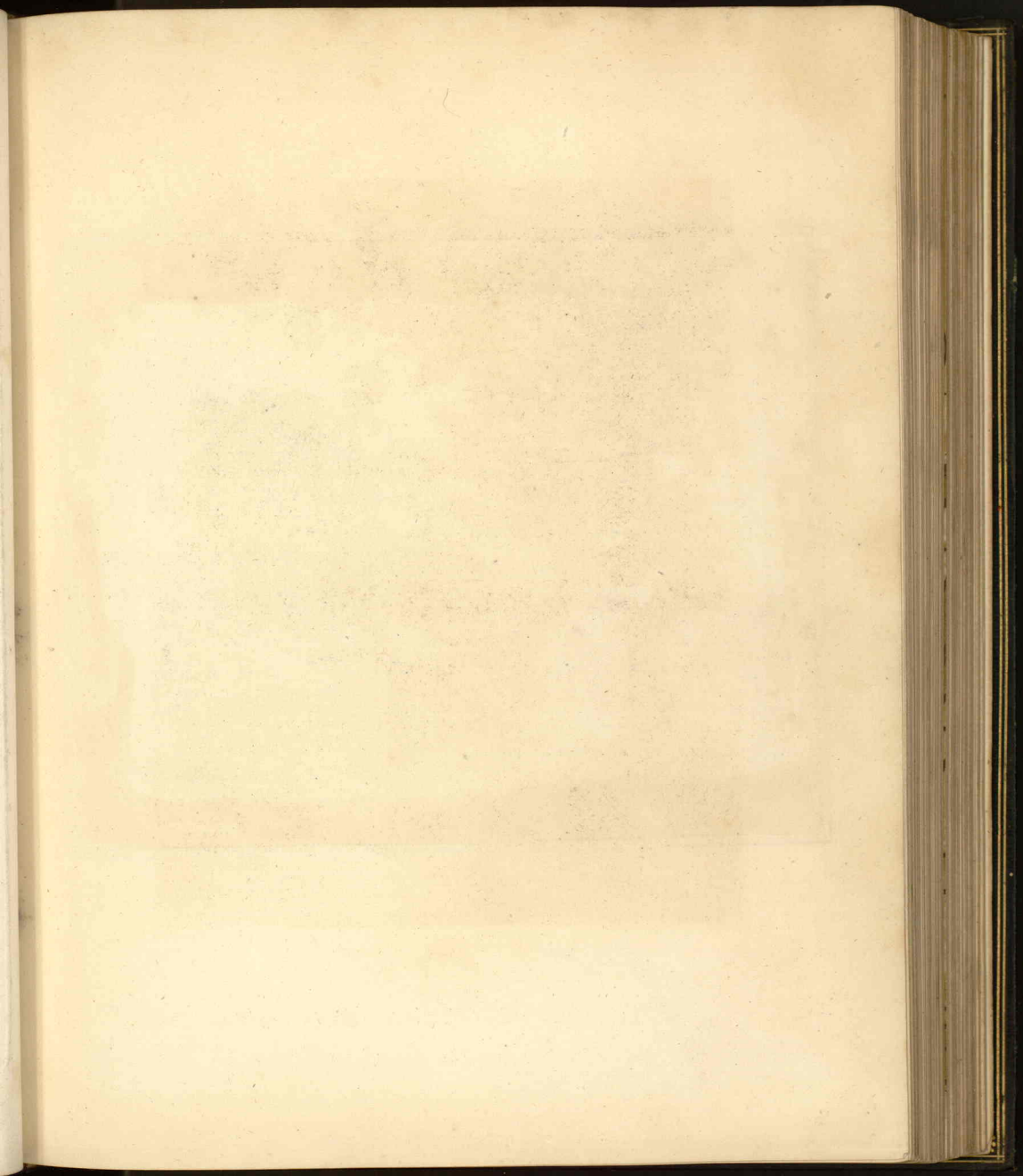


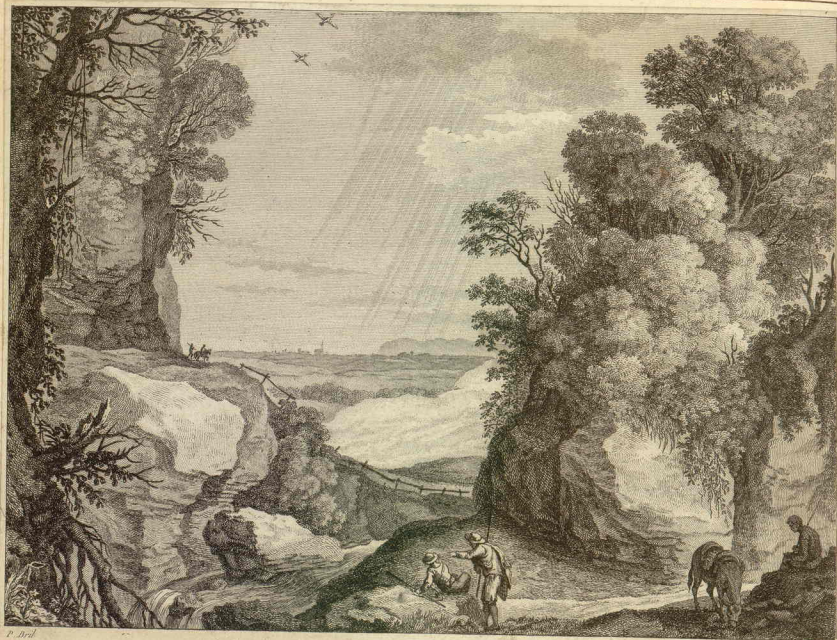
P. Bril

Wobred.

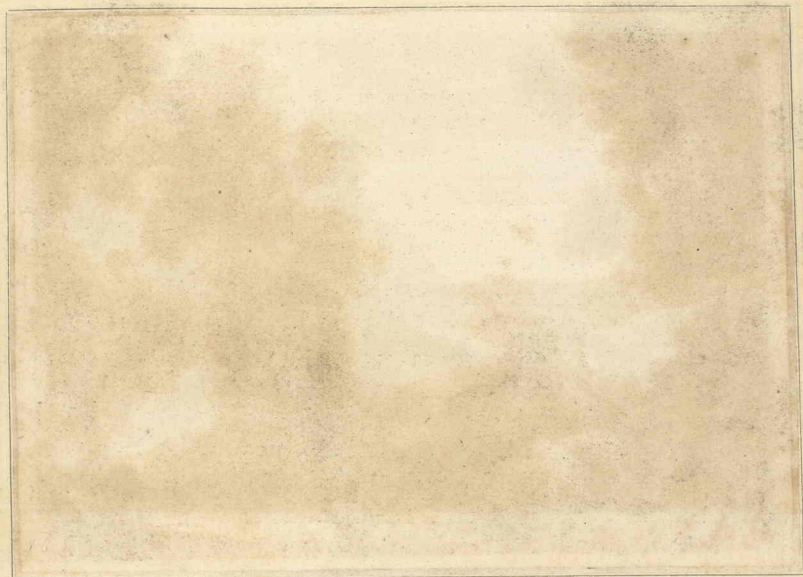
Tiré du Cabinet  de M. le Brun

à Paris chez l'auteur rue du Gros Chenet N^o 47. et chez Poignant rue et Hotel Serpente.





Du Cabinet de M.^r Poullain



N^o. 330.

P. BRIL.

Rev^e d'Alant



Designé par G. Goussier.

Gravé à l'eau forte par P. Bril.

Corrigé par B. Bouché.

PAYSAGE.

exceedingly carested, and went to England, where probably he found sufficient encouragement, as he continued there for several years along with his friend Vandernyn.

His conversations, and other compositions, are finely executed, agreeably coloured, and well disposed; and those pictures of his hand are most preferred, where he has endeavoured to give a proper variety to his figures. In those the dresses are usually in the mode of the time; the persons represented are of different ranks and occupations, mixed with some of the military order; and through the whole there is an appearance of nature, truth, and a great deal of spirit.

MATTHEW BRIL

History, Landscape.

DIED 1584, AGED 34.

Very few particulars relative to the life of this master are mentioned by the different writers on this subject; but the most material are, that he was born at Antwerp, in 1550, and learned the rudiments of his art in that city; that he went to study at Rome, and in a very few years manifested so much merit in landscape and history, that Pope Gregory XIII. employed him to work in the Vatican, and allowed him an honourable pension as long as he lived.

PAUL BRIL

Landscapes, in large and small.

DIED 1626, AGED 72.

This excellent artist, brother to Matthew Bril, was born at Antwerp, in 1554, but bred to the profession of painting under Daniel Voltelmans. From the time of his quitting that master till he went to Italy, his manner was rather stiff, his pictures had a predominant brown and yellow tinge, and his design and colouring were equally indifferent. But when he visited his brother Matthew at Rome, and there saw the works of Titian and Caracci, he altered his Flemish manner entirely, and fixed upon a style that was abundantly pleasing, with a charming tone of colour.

The pension and employment which his brother possessed at the Vatican was conferred upon Paul; and he so far surpassed him, that he daily rose in his reputation, till he was considered as the first in his profession. Annibal Caracci generally painted the figures in his landscapes, and by that means increased their value to a very high degree.

His manner of painting is true, sweet, and tender; the touchings of his trees are firm, and yet delicate; his scenery, his situations, and distances, are admirable, most of them being taken from nature; and the masses of his light and shadow are strong, and very judicious; though, in some of his small easel pictures, he may be sometimes accounted rather too green, or at least more greenish than could be wished. It is remarked of him, that, in the latter part of his life, his landscapes were always of a small size; but they are beautiful and exquisitely finished, and frequently he painted them on copper.

The genuine works of this eminent master are now rarely to be met with, especially those of the larger size, and they afford prices that are extremely high in every part of Europe. Sandrart observes, that in his time the pictures of Paul Bril were eagerly coveted in all countries where the polite arts are encouraged; that abundance of purchasers

chasers appeared at the public sales, ambitious to possess them; and that very large sums of money were given for them whenever they could be procured. And it seems that their intrinsic value is not diminished, since, a very few years ago, one of the landscapes of this master sold in Holland for 160*l*. and another, at an auction in London, for 120 guineas or upwards, and yet they were deemed to be cheaply purchased.

A large landscape by Paul Bril, in his best manner, with figures and goats by one of the Caracci, the scene being taken from nature, on the banks of the Tyber, is in the possession of the author of this book.

CORNELIUS BRIZE.

Still Life, and Mystical Instruments.

Those subjects to which this painter found his genius adapted, such as the representation of bas-relief, armour, shields, weapons, and volumes lying open, he finished in a manner that was really curious; and he grouped his objects with all the art, elegance, and judgment, that the nature of his subjects would admit.

There is a picture of his hand in the Old Man's Hospital at Amsterdam, in which he has shewn extraordinary merit, the subject of it is Old-age persecuted by Poverty: the figures are painted by Grebber, the still life by Brize, and both are accounted excellent.

FRANCESCO BRIZIO.

Architecture, Landscape.

DIED 1623, AGED 49.

He was born at Bologna, in 1574, and received his first instructions in the school of Passerotti, but afterwards became the disciple of Ludovico Caracci.

He studied the principles of perspective and architecture with indefatigable application, and arrived at such a degree of excellence in his compositions in that style, that his work was viewed with universal approbation. His pictures were not only admired for the truth of the perspective, and the beauty of his colouring, but also for the grandeur of his ideas, the majestic style of the architecture, the elegance of the ornaments, and the noble taste of landscape which he introduced to set off his buildings.

ELIAS VANDEN BROEK.

Fruit, Flowers, and Serpents.

DIED 1711, AGED 54.

He was born at Antwerp, in 1657, was the first and best disciple of Ernest [†]Stuven, and painted in a loose, easy, and natural manner, all sorts of fruit, flowers, frogs, and reptiles. From his manner of handling, it seemed very probable that he had been instructed by De Heem, or at least studied the works of that master diligently.

He designed and coloured every object after nature; and that he might have his models always ready, he furnished his garden with every species of fruit, flowers, or animals, that he was accustomed to imitate.

[†] Houbraken says he was the disciple of Stuven, and studied De Heem; but Mr. Descamps says he was the disciple of Mignon.

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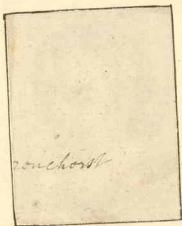
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BROERS.

Conversations, Fairs, and Markets.

Though the subjects which this master chose to paint were of the lowest kind, yet he executed them with a great deal of truth, liveliness, and humour. He was particularly attentive to express the manners, dress, and unpolished forms of the boors in his own country, Holland, and he performed it with a strong character of nature.

He had a light clean touch, and a free manner of penciling; and he always grouped his figures with singular skill. His keeping was remarkably good in the back grounds, trees, and distances, and the whole together in his compositions produced an agreeable effect.

PETER BRONCHORST.

Perspective, History.

DIED 1661, AGED 73.

He was born at Delft, in 1588, and learned the art of painting in that city; but the master under whom he studied is not mentioned. His subjects were views of ancient and modern churches, filled with historical figures, which he executed with great success; and the number as well as the variety of his figures, agreeably contributed to enliven his pictures.

In the council-chamber at Delft, there is a noble composition by this master, representing the Judgment of Solomon, and another of Christ driving the Money-changers out of the Temple; both of them are described as being very fine performances, the architecture elegant, and the pictures carefully finished.

JOHN VAN BRONCHORST.

History, Landscape.

He was born at Utrecht, in 1603, and placed under the direction of John Verburg, while he was very young, as he discovered an extraordinary capacity before he was eleven years of age. He went afterwards to Brabant, in order to proceed to France; but he stopped in his journey with Peter Mattys, a painter on glass, with whom he continued for some time, and assisted him in several capital works.

At his return to his own country he was much employed, and yet he seemed dissatisfied with his own productions; for they appeared inferior to those elevated ideas which he had formed in his mind of the finer parts of his art. But having at last fortunately met with Cornelius Poelmburg, he was so charmed with his taste of design, his penciling and colour, that he immediately devoted himself to imitate that great master entirely.

Till his thirty-sixth year he painted on glass; but after that time he painted in oil, in the manner of Poelmburg; and by the neatness and high finishing of his works, as well as by the elegant choice of his subjects, he obtained a lasting reputation.

In the choir of the new church at Amsterdam, there are three of his paintings on glass, which are shewn as curiosities; and in the same church, on the folding-doors of the organ, are three historical paintings in oil, the Triumph of David over Goliath,
the

the Anointing of Saul, the Attempt of Saul to kill David while he was playing on the Harp; all of them admirably executed.

JOHN BRONCHORST.

Birds, and Animals, in Water Colours.

DIED 1723, AGED 57.

He was born at Leyden, in 1648, and intended for an occupation far inferior to the profession of painting; but his love to that art superceded all other considerations, and he made it his principal study. He had no particular master; but his own discernment, with incessant application, enabled him to distinguish himself as one of the most eminent painters of his time in water-colours.

His subjects were birds and animals of all kinds, wild and tame, which he copied after nature, with uncommon life, exactness, and expression.

BRONZINO. Vid. ALLORI.

AGNOLO BRONZINO.

History, Portrait.

DIED 1580, AGED 69.

Agnolo Bronzino, born at Florence in 1511, though the scholar of Pontormo, was an imitator of Michelangiolo. His frescos in the Palazzo Vecchio, and his limbo in the church of St. Croce, are among the praised pictures of Florence; though the latter, perhaps, might better serve the purposes of the art in a life-academy than those of devotion on an altar. The surface of Michelangiolo was the object of imitation in that epoch. The portraits of Bronzino are numerous in the Italian collections, equally commendable for truth and spirit, though sometimes they may be criticized for hues of colour too leaden or too pale, tinged with reds that seem less suffusion than rouge. But the ruling tone of his pictures is yellow, and their real fault, want of relief. Tuscany places Bronzino with her minor poets, his verses are printed with those of Berni, and there are letters of his inserted among the 'Lettere pittoriche,' by Bottari.

F.

ADRIAN BROUWER, or BRAUWER.

Drolls, and Conversations.

DIED 1640, AGED 32.

According to some biographers, this famous painter was born at Oudenarde; but according to Karel de Moor's account, cited by Houbraken, he was born at Haerlem, in 1608, of poor parentage, and became the disciple of Francis Hals; under whom he proved an inimitable artist, and was one of the most celebrated painters in the Low Countries.

His subjects were taken from low life, and always copied after nature; such as droll conversations, feasts, taverns, drunken quarrels, boors playing and disputing at cards, or furgeons dressing the wounded. But his expression is so full of life and character;

the



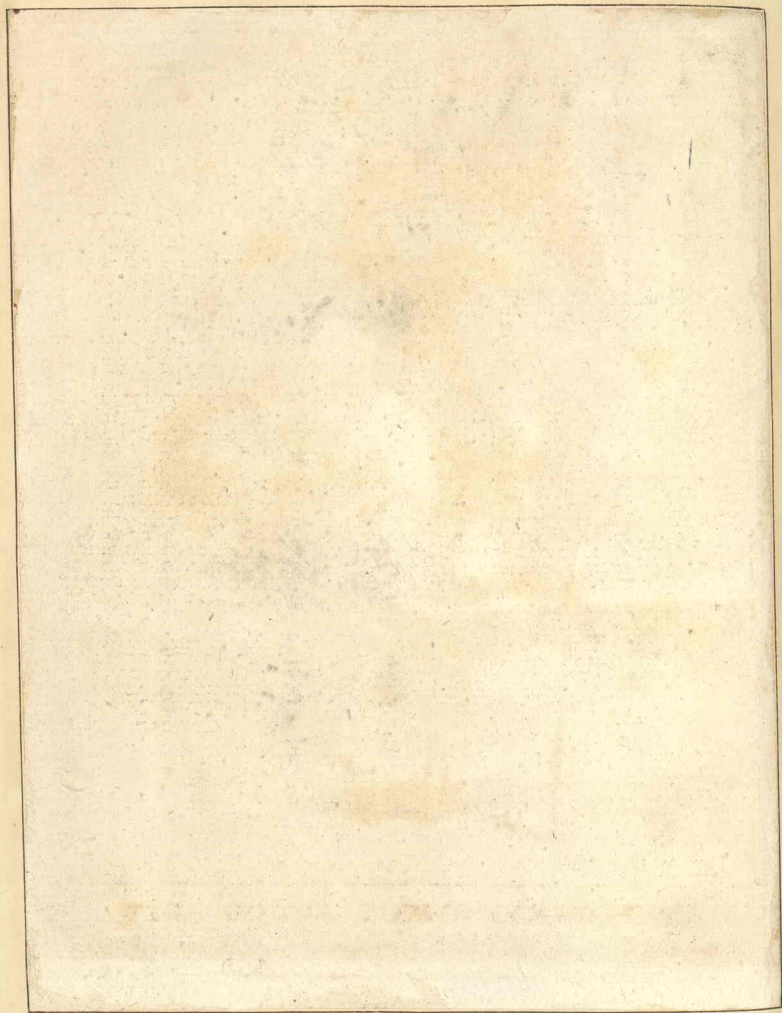




Engraved by W. Barnard from a Study by A. Brower.

CONTENTMENT.

Published Jan^y 1st 1812, by T. Fisher, Surry Side West^{ly} Bridge.



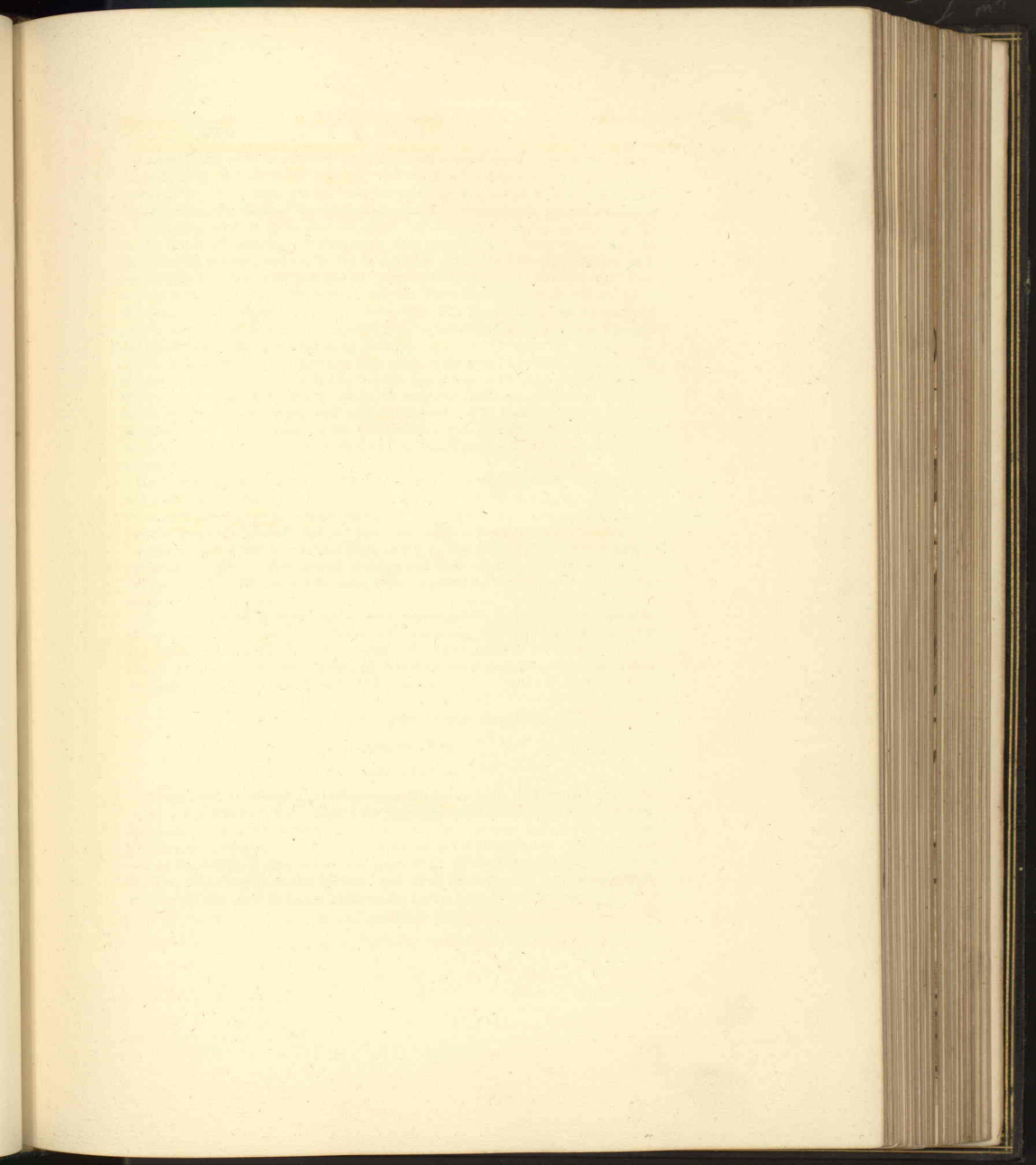


IDEM OMNES SIMUL ARDOR AGIT.

A. Brouwer delini.

Clemendt de Jonghe exc.

J. de Vischer fecit aquaforti



the management of his colours is so surprising; and so much truth, united with exquisite high finishing, correctness of drawing, and wonderful transparency, appears in the works of this uncommon genius, that his paintings are more valuable, and afford higher prices, than many of the works of other masters, who are of the greatest eminence.

Houbraken mentions an incident relative to this artist, which may not be unacceptable to the lovers of painting. It happened, that when Brouwer went to Antwerp, he was taken up as a spy, and imprisoned in the same place where the Duke D'Arenberg was confined. That nobleman had an intimate friendship with Rubens, who often went to visit him in his confinement; and the Duke having observed the genius of Brouwer (by some slight sketches which he drew with black lead), without knowing who he was, desired Rubens to bring with him, at his next visit, a palette and pencils for a painter who was in custody along with him.

The materials requisite for painting were given to Brouwer, who took for his subject a group of soldiers, who were playing at cards in a corner of the prison; and when the picture was finished, and shewn to Rubens, he cried out, that it was painted by Brouwer, whose works he had often seen, and as often admired. The Duke, delighted with the discovery, set a proper value on the performance; and although Rubens offered six hundred guilders for it, the Duke would by no means part with it, but presented the painter with a much larger sum.

Rubens immediately exerted all his interest to obtain the enlargement of Brouwer, and procured it by becoming his surety; he took him into his own house, clothed and maintained him, and took pains to make the world more acquainted with his merit. But the levity of Brouwer's temper would not suffer him to continue long with his benefactor, nor would he consider his situation in any other light than as a state of confinement. He therefore quitted Rubens, and died not long after, destroyed by a dissolute course of life, his whole frame being impaired by every kind of vice, intemperance, and dissipation.

He was buried in a most poor and obscure manner at first; but when Rubens knew it, he had the body taken up, and interred with great funeral pomp, in the church of the Carmelites; and intended to have a superb monument erected to his memory, had he lived to see it executed; though Sandrart says there was a magnificent monument over his tomb, with an epitaph to perpetuate his honour.

PETER BRUEGHEL, called the Old.

Landscapes and Drolls.

DIED 1570, AGED 60.

He was born at Brueghel, a village near Breda, in 1510, and learned the art of painting from Peter Cock (or Kouc); but having gained a competent knowledge under that master, he travelled to Italy, to explore such scenes as were more grand and beautiful than those with which he had been conversant in his own country. He studied the sites of his landscapes after nature, and particularly sketched the views of that part of the Alps, which border on the Tirolese; and in all his subsequent compositions might be observed how much he had profited by the studies he made in that country.

He

He painted almost every kind of subject; sometimes such as were full of whim and drollery, in the manner of Jerom Bos; but generally he was fond of representing the marchings of armies, robberies, skirmishes, sports, dances, weddings, and drunken quarrels; and often, in the habit of a peasant, he contrived to mix in crowds of the meaner boors, at their feasts and amusements, in order to observe more exactly their different humours and actions; by which method he rendered himself eminent in that kind of painting.

He seemed to have been born with a mind peculiarly adapted to the subjects he represented; and whether he painted in oil or distemper, in a larger or smaller size, his figures were correct, their draperies well chosen; the heads and hands were touched with spirit; and his expression was true, though not elegant. That work of old Brueghel, which is mentioned as his capital performance, and is in the Emperor's collection at Vienna, was the Representation of the building of the Tower of Babel, by Nimrod; in which he introduced an immense number of figures delicately handled, and the distances were well observed. He repeated the same subjects several times in large and in small, and finished them with equal merit.

Several of the paintings of this master are in the cabinets of the Emperor and the Elector Palatine; and there are few parts of Europe where some of his works are not to be seen.

PETER PETERSZ BRUEGHEL, called the Young.

Plunderings, Massacres, Towns on Fire, and Devils.

DIED 1642.

This master, who was the son of Peter Brueghel, and the disciple of Gilles Coningsloo, was born at Brussels, and is universally known by the name of Hellish Brueghel, on account of the disagreeable subjects which he delighted to paint. His compositions rather excite disgust than satisfaction; his human figures being little more elegant than his infernal. And although they are freely penciled, and not ill coloured, yet there are very few who can feel a real pleasure in looking upon them.

Besides his fondness for describing imaginary infernal forms, he scarce ever designed any historical subject, except those that would admit of introducing witches and devils; such as Orpheus charming Pluto and Proserpine to procure the deliverance of Eurydice, surrounded with horrible shapes and appearances; Saul and the Witch of Endor; or St. Anthony's Temptations.

JOHN BRUEGHEL, called VELVET BRUEGHEL.

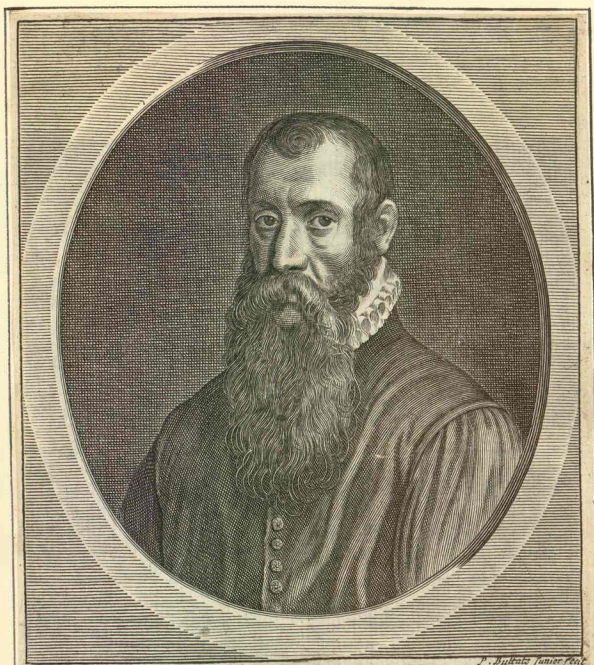
Flowers, Fruit, and Landscapes, with small Figures.

† DIED 1689, AGED 65.

He was the son of Peter Brueghel the Old, and was born at Brussels in 1560. Authors apparently disagree in regard to his instructors, and yet the testimony of each may

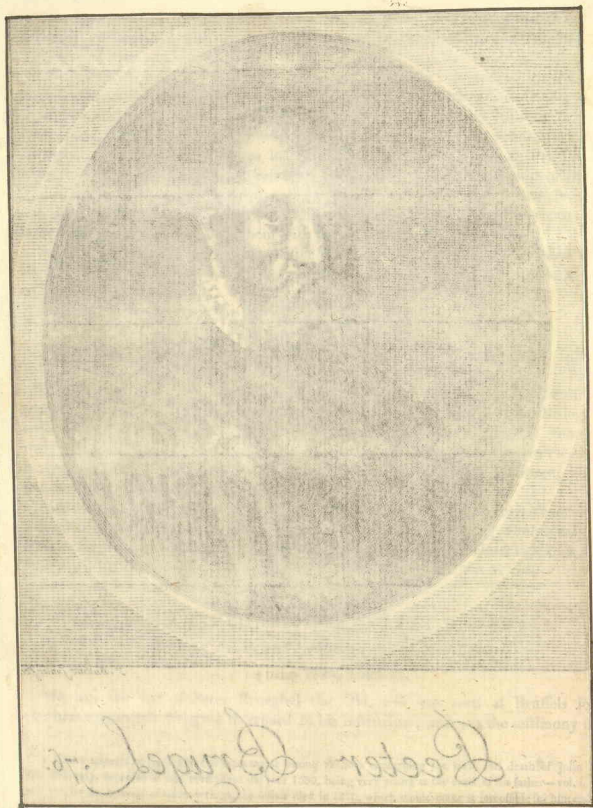
† There appears to be a great disagreement among authors concerning the birth and death of John Brueghel. Mr. Dedicamps says that he was born about the year 1589, being very young at the death of his father—vol. i. pag. 376; and yet, by the account of other writers, the father died in 1570, which would make it impossible for him to be born in that year of 1589, it being nineteen years after his father's death.

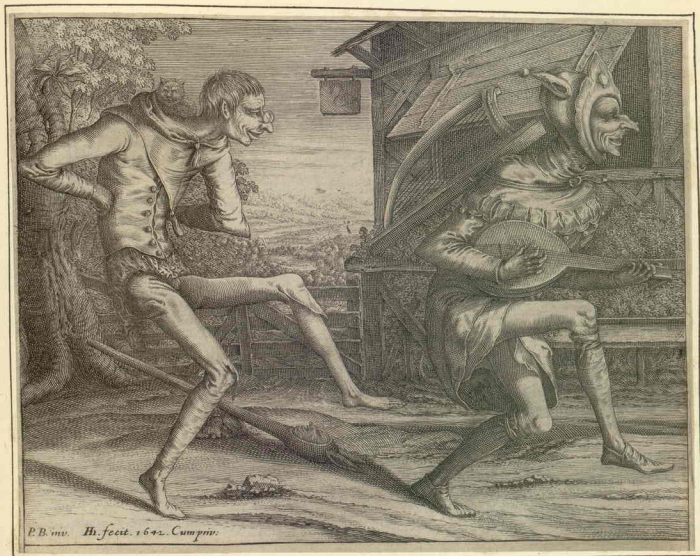
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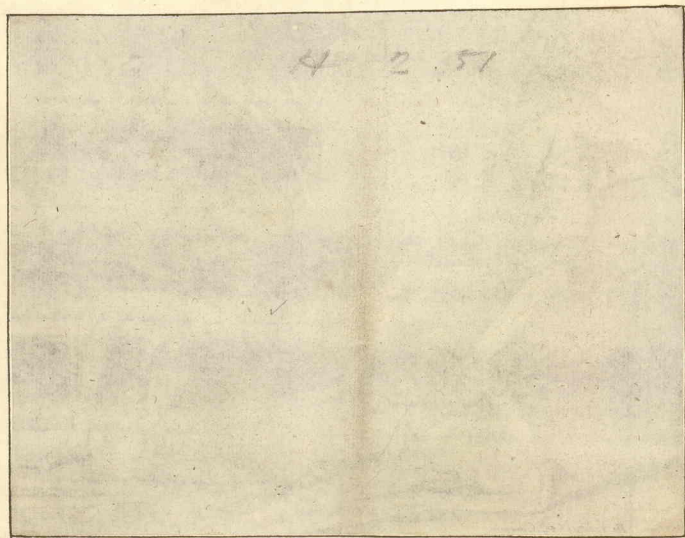


P. Bruegel Junior fecit

Pieter Bruegel .76.





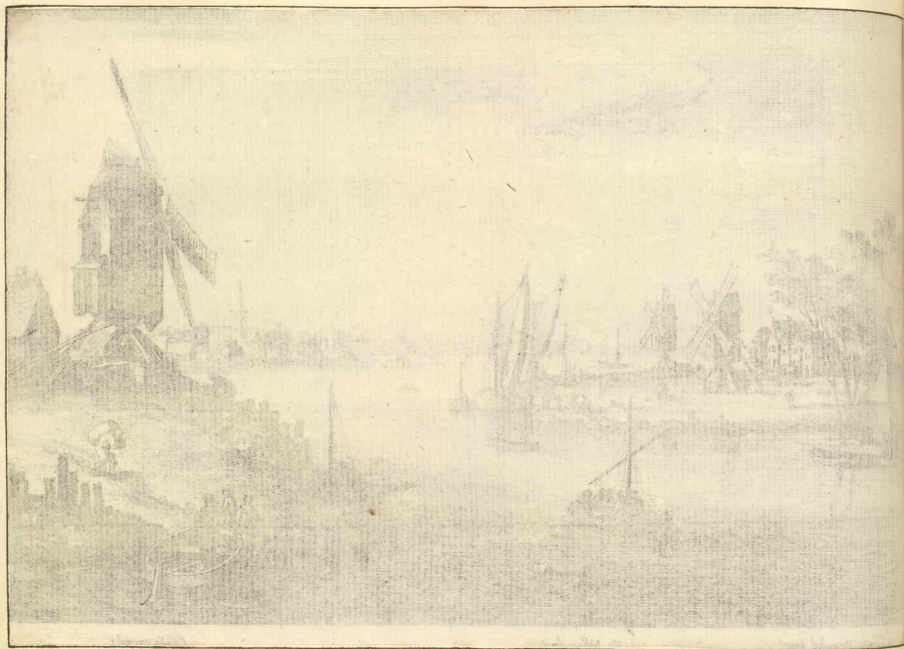




Johan: Bruggel inu:

W. Kollar fecit.

C. Galle excudit.



may be founded on fact; for although some say he was taught the principles of painting by his father, and others that he learned to paint in miniature from Peter Van Aalst, and afterwards studied the art of painting in oil under Peter Goekindt, it is not improbable that he might have practised under the direction of all those masters, in succession, and derived a peculiar advantage from each.

In every part of painting, in colouring, in design, and in penciling, he proved far superior to his father, and indeed to all his contemporaries in his style; and was distinguished by the name of Velvet Brueghel, on account of his drels, which was always of rich velvet.

At first his inclination led him to paint fruit and flowers after nature, which he executed with incredible neatness and delicacy; but, soon after, he painted landscapes, sea-ports, and markets, with a number of figures, wonderfully exact and correctly drawn, though exceedingly small.

He must have been uncommonly laborious, to have produced so many pictures as have appeared from his pencil, when their exquisite neatness is considered, which seems to have required a great deal of time to finish them in so high a degree of perfection. His touch is delicate, his figures are correct, and the carriages which he was fond of introducing in his landscapes are admirably represented. It might however be wished, that his distances had rather less of that bluish tinge which is observable in some of his works.

Sometimes he painted flowers in garlands or festoons; and landscapes, in which Rubens and other eminent masters inserted the figures; and at other times was employed by Steenwyck, Mompert, Rothenamer, and Vanbalen, to adorn their pictures with his figures, which now add abundantly to the value of such combined works of those masters.

Houbraken takes notice of a picture, three feet high, and four broad, painted by Brueghel, and speaks of it in the highest terms of praise, as being the admiration of every beholder. So great is the variety of fruits, flowers, and trees on the foreground, that the eye is perfectly bewildered; and although the proportions of the objects are but of a small size in comparison with nature, yet to the observer they appear like nature itself. Particularly a fig-tree in a large garden-pot is remarkably curious; which appeared so wonderfully exact in the colouring of the stem, the branches, and the fruit of different degrees of maturity, that it seemed not the work of the pencil, but of nature. This picture was sold at Amsterdam for 2825 guilders, above 280*l.* sterling; the figures in it are Vertumnus and Pomona, and they were painted by Rubens.

In the gallery of the Archiepiscopal Palace at Milan, there is a lovely landscape of this master, representing a desert, in which Giovanni Battista Crespi painted the figure of St. Jerom; and among a great number, preserved in the Ambrosian Library in that

The authors of the *Abrégé de la Vie des Peintres*, fix the birth of John Brueghel in 1575, which appears to be five years after the death of old Brueghel, and they say he died in 1642. But the Chronological Tables date his birth in 1569, one year before the death of his father; and if so, he could not have been instructed by him, though, that he was taught the rudiments of the art by his father, is affirmed by several writers.

It seems therefore most probable that he was born about the year 1560, and died in 1625, (as the Chronological Tables assert) at the age of 65; for, by that computation, the observation of his being very young when his father died would be justifiable, and he would have been of a competent age to have received instruction from him, though he might have perfected himself under other masters.

city, there is an oval picture of the Virgin, painted by Rubens, which is encompassed with a garland of flowers admirably painted by Brueghel.

ABRAHAM BRUEGHEL, called the Neapolitan.

Fruit, Flowers.

BORN IN 1622.

He was born at Antwerp, and travelled to Italy when he was very young, where he diligently applied himself to his studies, and acquired such a reputation, that his works were eagerly sought for, and purchased at large prices, not only at Rome, but also at Naples and other parts of Italy. And it was allowed by the most able judges, that he had improved himself more at Rome than any other artists of his own country.

He constantly made nature his model; his objects are represented with elegance and truth, with a warm and natural colouring, with a broad and free touch, the genuine mark of a ready and expert hand; and his works are ranked among those of the most admired painters.

He acquired a considerable fortune by his profession; but unhappily confiding it to the care of a merchant who proved dishonest, he lost his whole substance, and lost also his life, by a continual grief for his misfortune.

CHARLES LE BRUN, CHEVALIER.

History, Portrait.

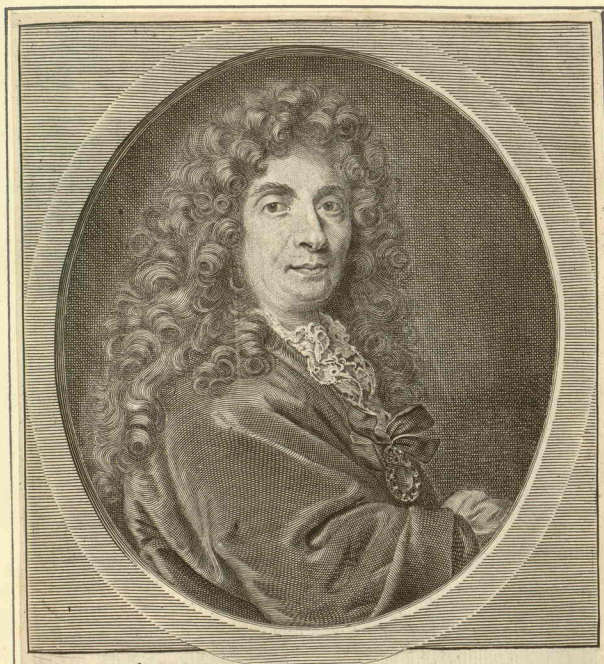
DIED 1690, AGED 71.

This truly great painter was born at Paris in 1619, and was placed as a disciple with Vouet, when he had only arrived at his eleventh year; but he finished his studies at Rome, where he spent six years in making proper observations on the antique statues, and the best paintings, and gradually established a reputation equal to the greatest of the modern artists.

He had a most extensive genius, a fruitful and ready invention, a very great knowledge of nature; and knew how to give a proper expression to every character. He always had an high opinion of the taste and design peculiar to the Roman school, although he did not imitate that taste; but in his style and manner seemed rather to follow the gusto of Annibal Caracci. His attitudes are well chosen, natural, and expressive, and his draperies agreeable, though without any great variety in the folds.

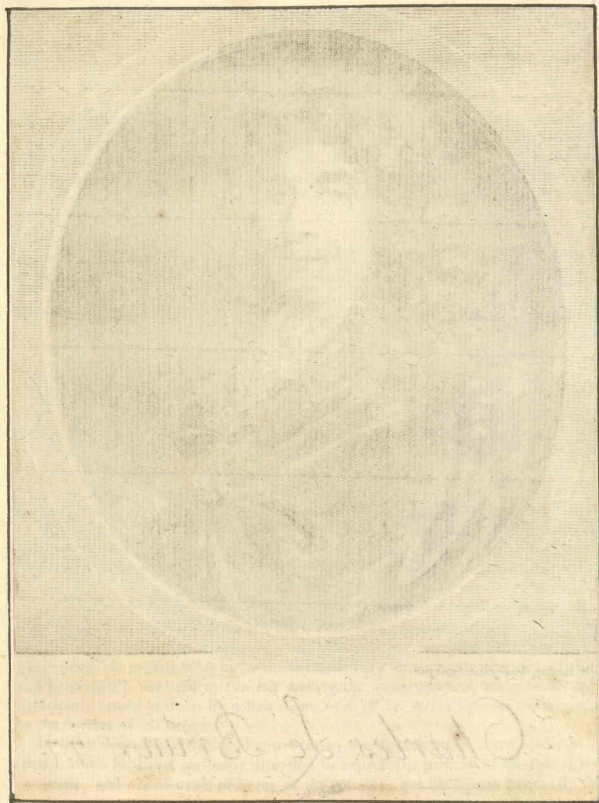
The manner of colouring which he acquired in the school of Vouet he never could wholly shake off, not having allowed himself sufficient time to visit Venice, to study the beautiful tints of the Venetian artists; and therefore he always retained those that were too general. In regard to his lights and shadows, they were often not happily distributed; and he certainly was indiscreet in not making the foregrounds of many of his pictures sufficiently brown or dark, by which means most of his works have an effect, not equal to the dignity of his design.

Le Brun shewed abundance of grandeur in the disposition of his subject; in all his compositions he had a particular attention to express the passions of the soul agreeably to nature, and was an exact observer of the costume; yet his figures frequently are too short,



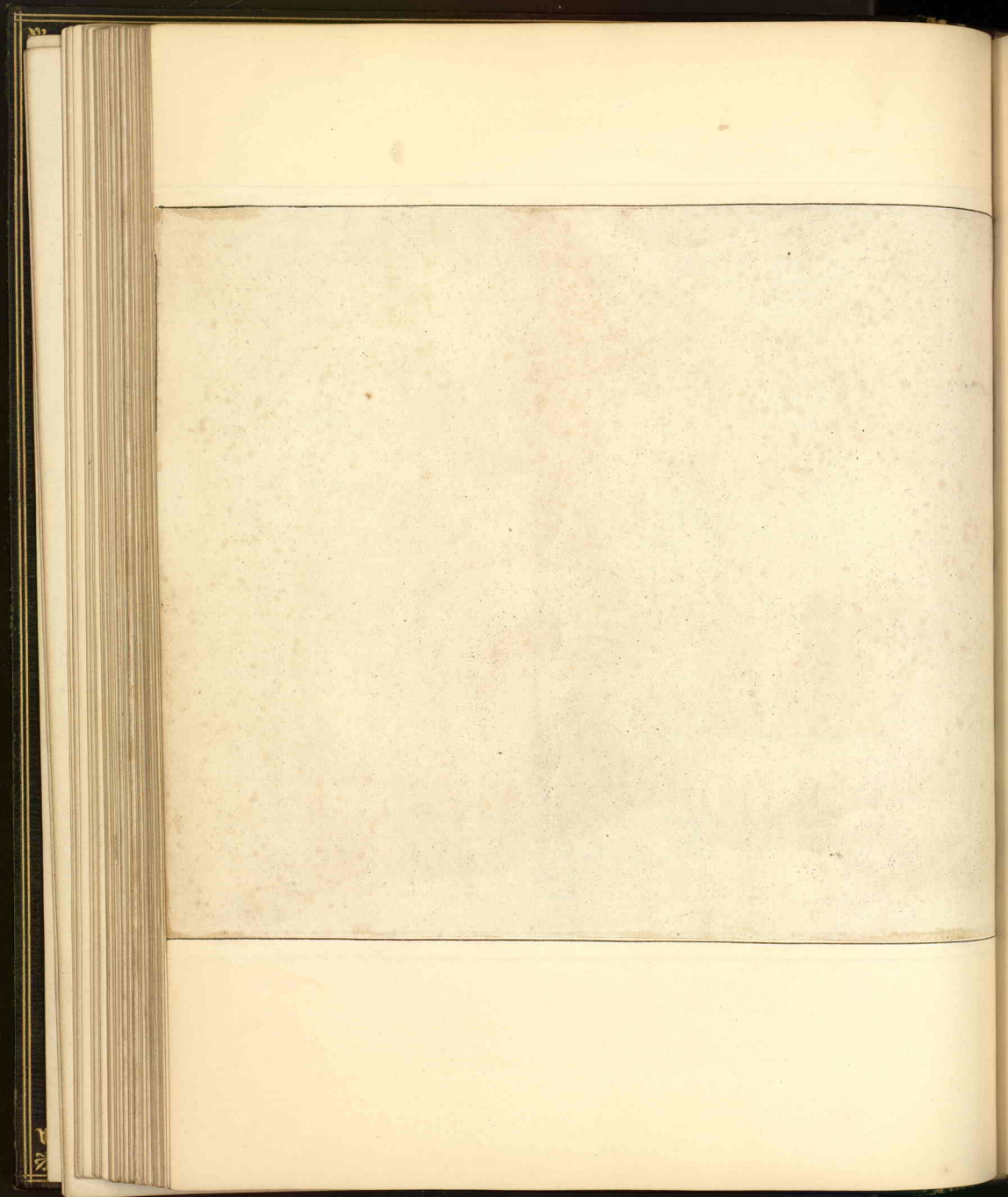
Phil. Baultate, f. minor fecit. Antwerp

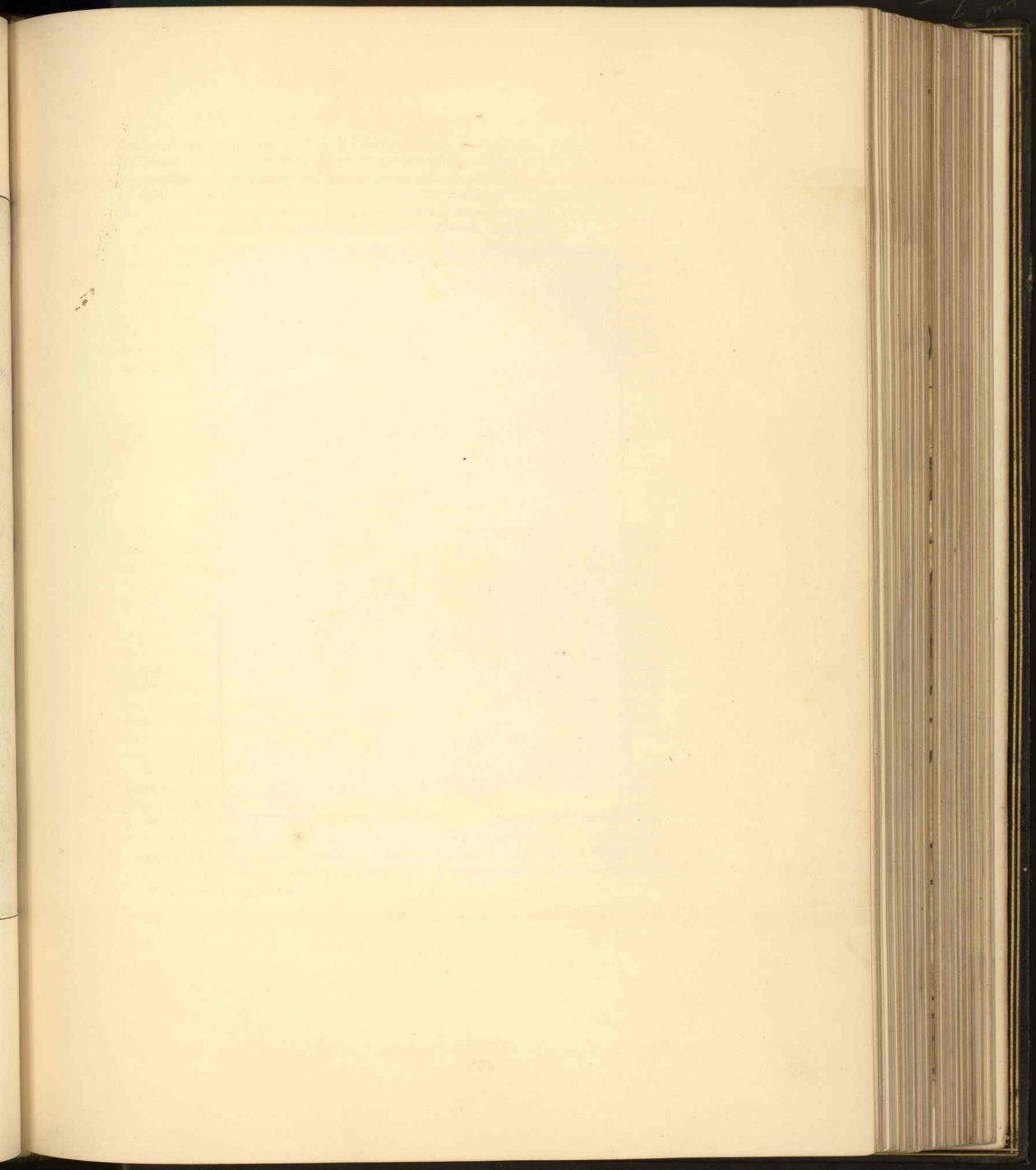
Charles Le Brûn. 77.





J. Kellman fecit







Augustus huius Treuir, es i Princeps. Septemuir es atq. Triumvir. Cruxque Dei pas
 breui inuener. Treueritque gentis septemur gerit atq. Apollis. Caesar et ore tuo septemur inter reges creatur. exultat
 Pontificum in numero te spectant regna tua.

short, and there is too much sameness in his expression, his draperies, and his attitudes. His pencil is light and mellow, but his local colours are censured by De Piles, as being very indifferent; and indeed, through his whole pictures, one tint seems to predominate too much, except in some few of his most capital performances. It is observed of him, that the airs of his heads are almost always the same, though they are well chosen, and often graceful, and full of elegance, and that his last works are his best.

His distinguished merit procured him the favour of Louis XIV. who appointed him principal painter, conferred on him the order of St. Michael, and frequently honoured Le Brun with his presence while he was at work on the Battles of Alexander. Those battles, which are so universally known and admired, are sufficient to convey a proper idea of his extraordinary abilities, and of the grandeur of his composition and design. But though the expression of those paintings is strong, the attitudes happy, and the draperies well set, yet it must be confessed that the colouring wants warmth, and by no means corresponds with the nobleness or the dignity of the design.

BRUSASORCI. Vid. RICCIO.

ROGER OF BRUSSELS. Vid. VANDER WEYDE.

BUONAMICO BUFFALMACCO.

History.

DIED 1340, AGED 78.

He was born at Florence, in 1262; and having been for some years the disciple of Andrea Tafi, was allowed to be very ingenious in his compositions. He had a singular talent for droll humour, and is remarkable for being the first who advised the use of a label drawn from the mouth of a figure, to represent that figure as speaking, though sentences wrote over the heads of figures had been before practised by Cimabue.

Vafari, among many instances of the drollery of this painter, tells us, that being engaged to paint the picture of a Madonna and Bambino, in fresco, for a citizen in Florence, his employer disputed the payment when the painting was finished; but Buffalmacco, without seeming any way dissatisfied, went away, and prepared some water-colours, with which, very early the next morning, he effaced the Bambino, and painted a young bear in its stead, on the lap of the Virgin; which excited so much ridicule against the employer, that he supplicated earnestly to have the work restored to its original condition; and, when he had paid the stipulated sum, Buffalmacco washed away the additional bear with a wet sponge.

Being consulted by one Bruno a painter, his particular friend, how he might give more expression to his figures, Buffalmacco told him, that nothing more need be done, than to make the words come out of their mouths. The advice was ludicrously intended, but it was seriously understood by Bruno, who directly put it in practice; and that ridiculous contrivance was introduced by the German painters in all their gothic compositions of that time. We also find that low species of wit or humour subsist even to this day, particularly in the political designs of modern artists in our own country, as well as among the Dutch.

GIULIANO BUGIARDINI.

History, Portrait.

DIED 1556, AGED 75.

He was born at Florence, in 1481; and having received some instruction from Bertoldo, a sculptor, he was indebted to Michael Angelo Buonaroti for his further improvement, as he was exceedingly beloved by that celebrated artist.

Some of his works were well esteemed, but his taste of design and composition was very imperfect; he was incorrect in his drawing, and apt to express the muscular parts of the human body too hard; and beside that imperfection, his colouring was dry and disagreeable.

JACOP BUNEL.

History.

BORN IN 1558.

He was born at Blois, and became the disciple of Frederick Zuechero. He painted with great reputation at Rome and Paris; and in the church of the Augustines, in the latter city, he painted a descent of the Holy Ghost, which Nicolo Pouffin, who was incontestably a judge of merit, did not scruple to prefer to all the paintings in that city.

JOHN VAN BUNNIK.

History, Portrait.

DIED 1727, AGED 73.

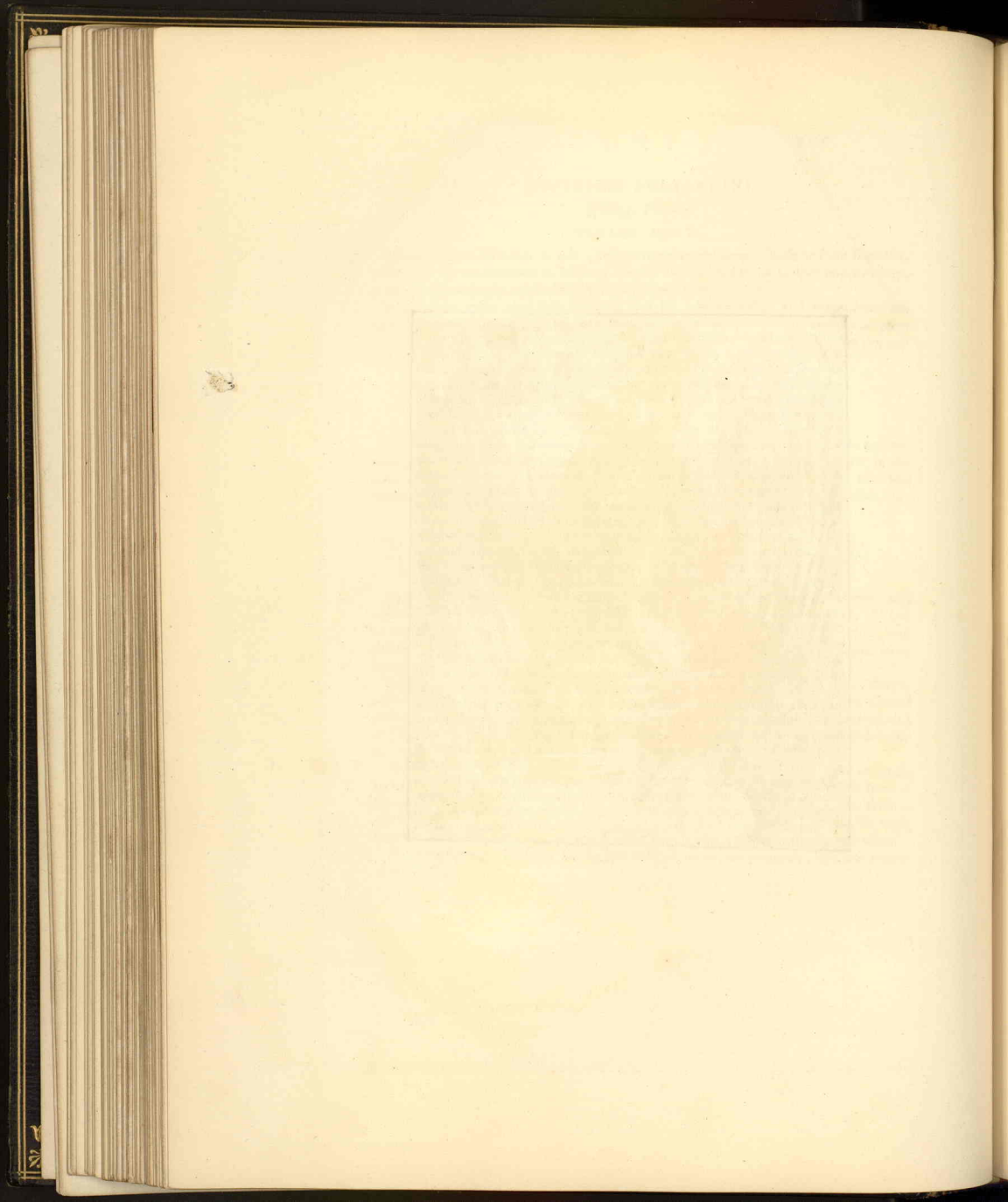
He was born at Utrecht, in 1654, and was a disciple of Herman Sachtleven; and continued under the direction of that master till he proved a considerable artist. When he had followed his profession for some years, he associated with Gerard Hoet, and painted several pictures in conjunction with him; but being desirous to gain more knowledge, and enlarge his ideas, he determined on a journey to Rome.

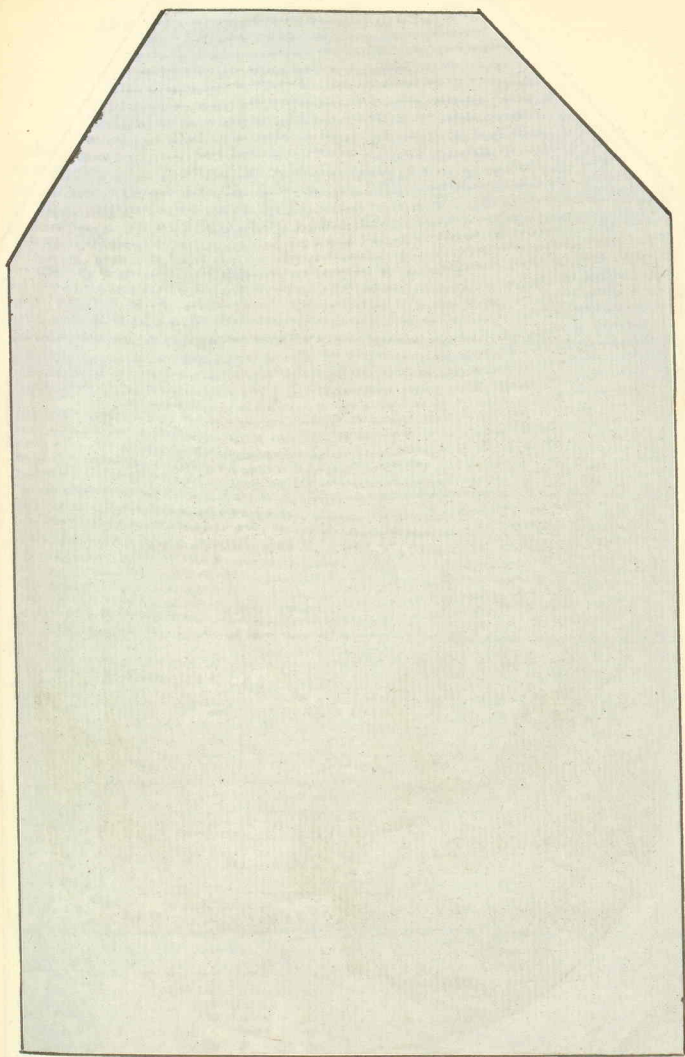
In his passage through Genoa, he commenced an acquaintance with Peter Molyn, called Tempesta, which detained him there for some time, and he painted several pictures that gained him very great credit; and, on his arrival at Rome, he was introduced to Carlo Maratti and Abraham Genoels, from whose works and instructive conversation he obtained abundance of improvement.

Having at length completed his studies, and confirmed his hand, he resolved to return to his own country; but passing through Modena, the Duke accidentally saw some of the performances of Bunnik, and admired them so much, that he engaged that artist in his service, with an allowance of an honourable pension, and retained him for eight years at his Court; where Bunnik left memorable proofs of his genius and execution.

He designed well, disposed his figures with elegance and propriety, and was correct in his outline.









Pierino del Vaga inv. del.

Mulinari inc.

BONACCORSI JACOB VAN BUNNIK.

Battles.

DIED 1725.

He was the brother and disciple of John; and being possessed of a ready genius, which he cultivated with great application, he became an excellent master. His principal improvement was derived from his having travelled with his brother through most parts of Italy; he had the same opportunities of forming his taste, and had discretion also to direct him in making proper use of them.

The subjects which he always painted were battles, and in those he distinguished himself eminently; but, although in his choice of subjects he differed from the taste of his brother, yet, in the manner of his handling and colouring, he resembled him entirely.

PIERINO BUONACCORSI, called PERINO DEL VAGA.

History, Ornament.

DIED 1547, AGED 47.

Pierino Buonaccorsi, celebrated under the name of Perino del Vaga as one of the most distinguished scholars and assistants of Raphael in the Vatican, was born in a Tuscan village in 1500. Vafari seems to consider him as the first designer of the Florentine school after Michelangiolo, and as the best of Raphael's pupils: it is certain, that in a general grasp of the art, none approached Julio Romano so near, equally fit to render on a large scale the historic designs of his master, to work in stucco and grotesque ornaments with Giovanni da Vedine, or with Polidoro to paint chiaro-oscuro. The Immolation of Isaac in the Stanze, the taking of Jericho, Joseph sold by his Brethren, Jacob with the Vision, the Drowning of Pharaoh, with others among the frescos of the Loggia, are his. That he had much of the Florentine style may be seen in the works of his own invention, such as the Birth of Eve in the church of St. Marcello at Rome, a high-wrought performance, with some infants that have an air of life. At a monastery in Tivoli, there is a St. John in the same style, with an admirable landscape, and many more in Lucca and Pisa.

But the real theatre of Perino's art is Genoua, where he arrived in 1528, to preside over the embellishments and decorations of the magnificent palace of Prince Doria without the gate of St. Tommaso. Every thing in this mansion, whether executed by Pierino himself, or from his cartoons, breathes the spirit of Raphael's school, in proportion of the felicity or inferiority of execution; a nearer approach neither his powers nor principles permitted: eager to dispatch, and greedy to acquire, he debased much of his plan by the indelicate or interested choice of his associates. It is, however, to the style he introduced, and the principles he established, that Genoua owes the foundation of its school.

F.

BERNARDO

BERNARDO BUONTALENTTI, called GIRANDOLE

History and Portrait in Miniature.

DIED 1608, AGED 61.

This master learned correctness of design, and the knowledge of colouring, from Salvati, Bronzino, and Vafari; but the art of painting in miniature he acquired from Julio Clovio.

His works were very soon the objects of public admiration, not only for the beauty of the colouring, but also for a certain dignity of expression in his Madonnas, as well as in his portraits.

But, beside his merit as a painter, he was exceedingly approved of as a statuary and an architect. He was born at Florence in 1547.

C.

ADRIAN VANDER CABEL, or KABEL.

Landscape, Sea-ports, and Cattle.

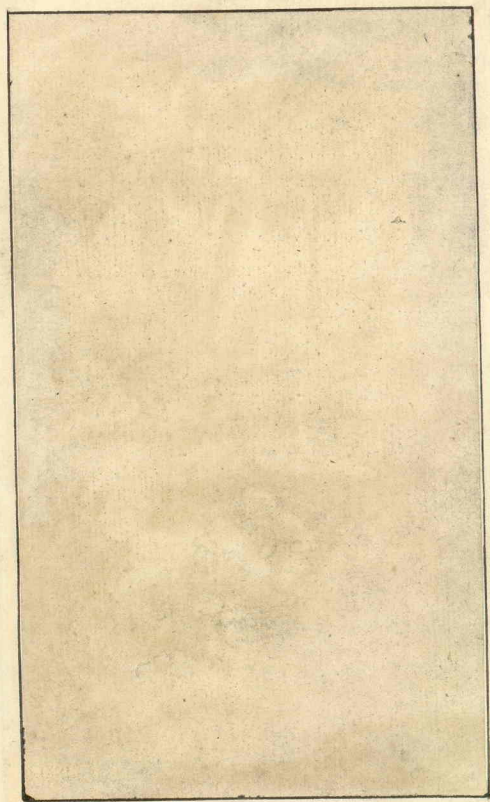
DIED 1695, AGED 60.

HE was born at Ryfwick, in 1631, and was placed as a disciple with John Van Goyen, by whose precepts and example he made a progress that appeared remarkably rapid, and continued under his direction, till he was qualified to appear with credit in his profession. He studied every object after nature, and designed the figures, animals, and buildings, as well as the views of sea-ports and landscapes, before he inserted any of them in his compositions.

According to Houbraken, his name was originally Vander Touw, but altered by Van Goyen to the name of Vander Cabel, by which he is now universally known. In his designing animals and figures, he formed his taste on that of Castiglione; but in landscape he made the style of Salvator Rosa his model. His manner is great, and very much in the taste of the Italian school. The touch of his trees is excellent; his figures and animals are extremely correct, and marked with such a spirit, as must always afford pleasure to a judicious eye. But all his pictures are not of an equal degree of merit, some of them being more negligently executed than others; though the freedom of his hand, and the firm touch of his pencil, appears in every one of his compositions.

In his colouring he was solicitous to imitate the Caracci and Mola; but he indulged himself too much in painting with a dark and deep brown tone of colouring, which frequently destroys the beauty of his design and composition.







L. del. J. sculpsit. P. R.

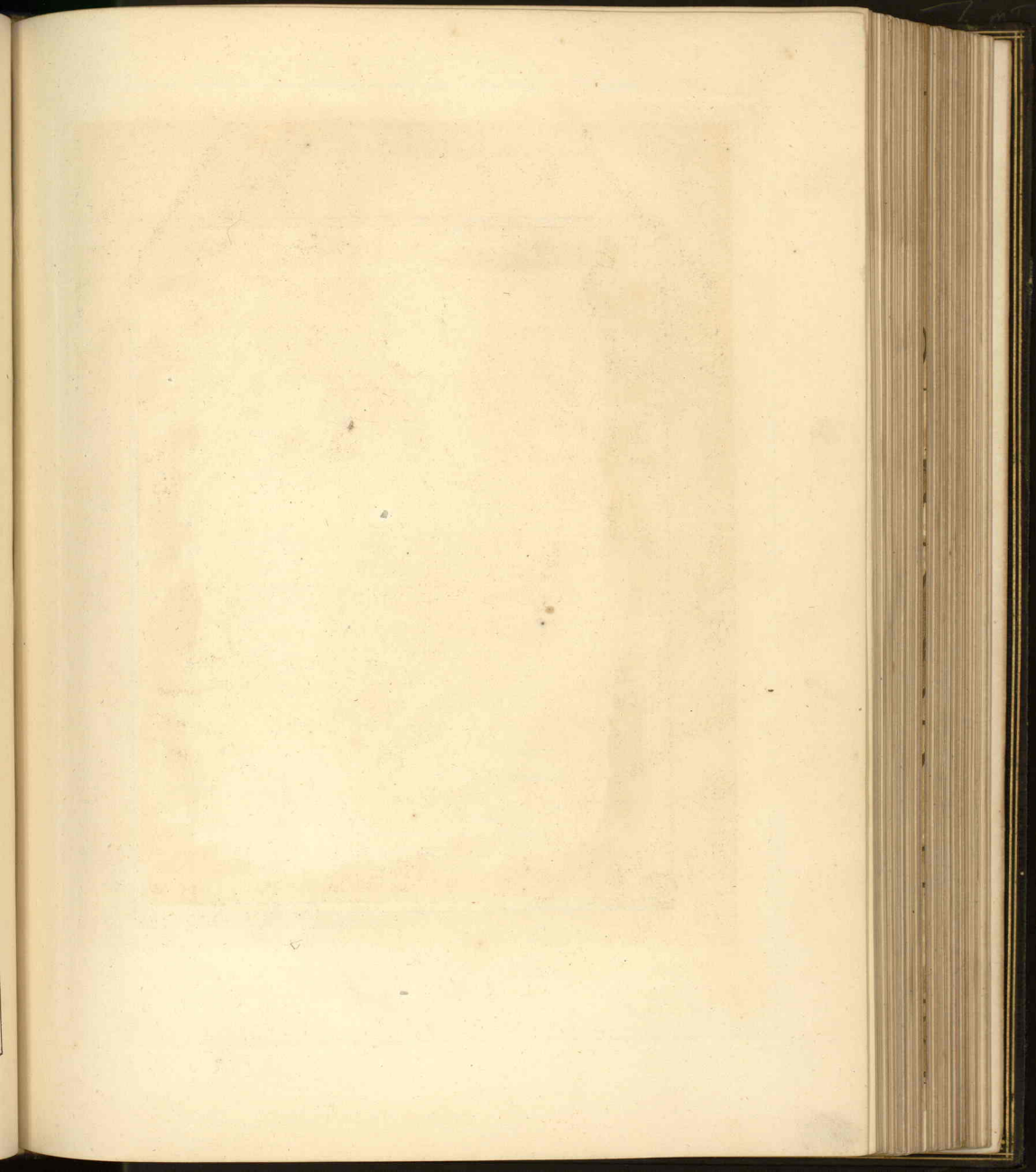
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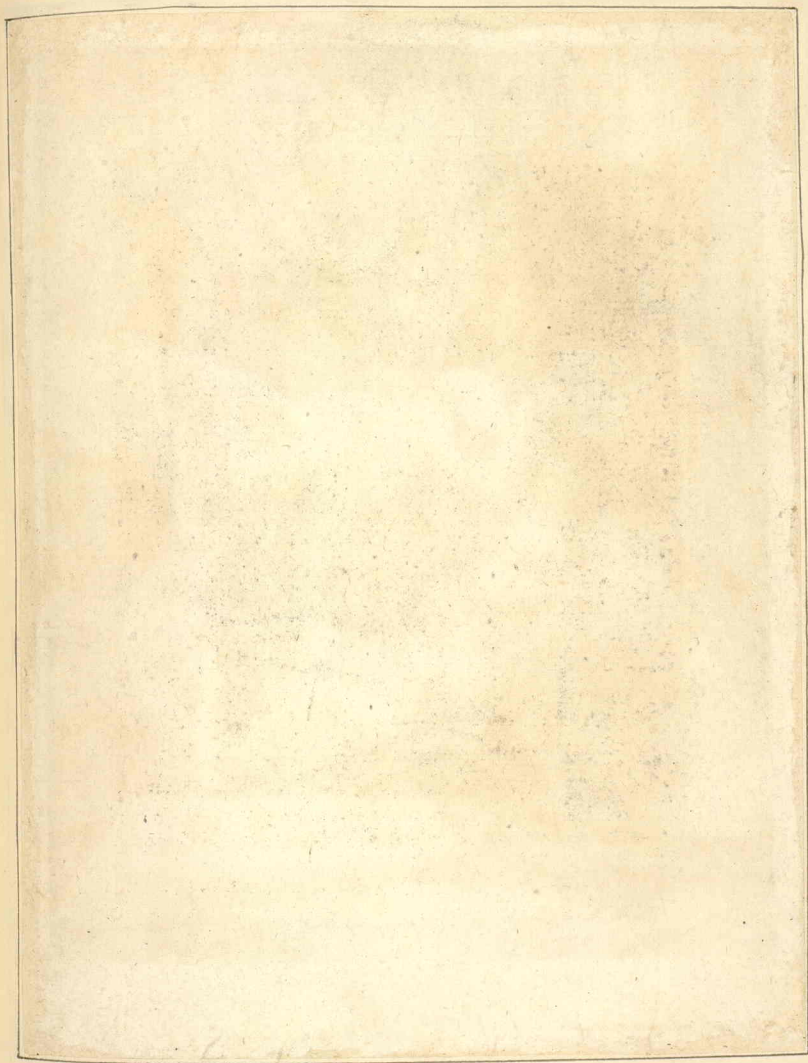


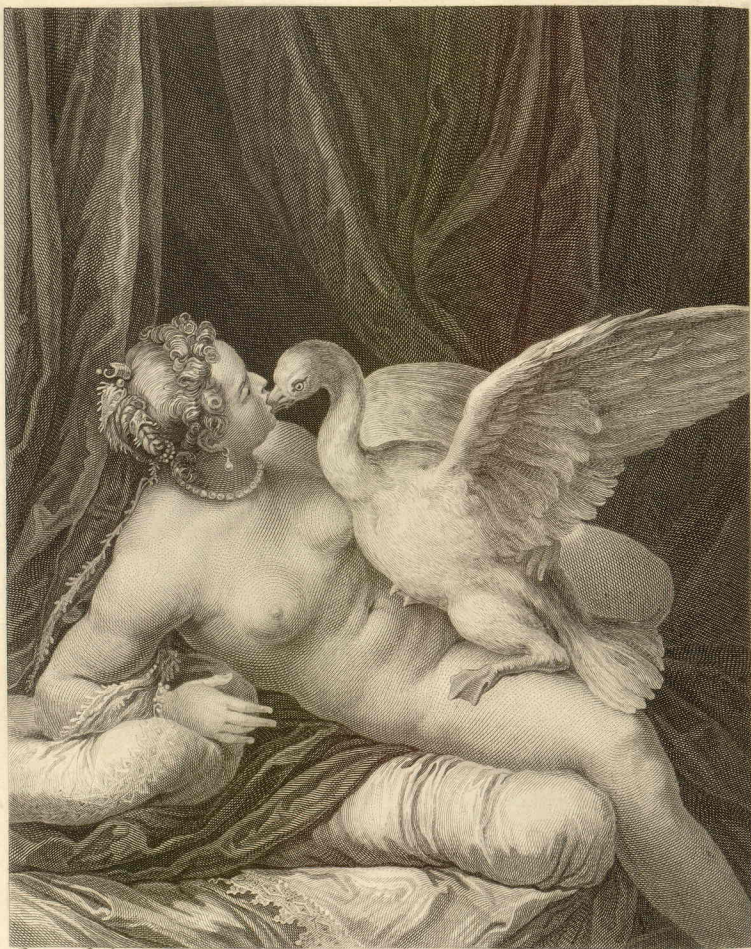
Dessiné par Paul Veronese.
LA FILLE DE
Gravé par A. Roussel.
PAUL VERONESE.
De la Galerie de S. L. S.  *Monseigneur Le Duc d'Orléans.*
A. P. D. R.





Du Cabinet de M^r Poullain





Dessiné par P. Veronese.

JUPITER

Dessiné par Vandenbergh.

Gravé le 1^{er} Mars 1764 par Goussier de S. Rocco.

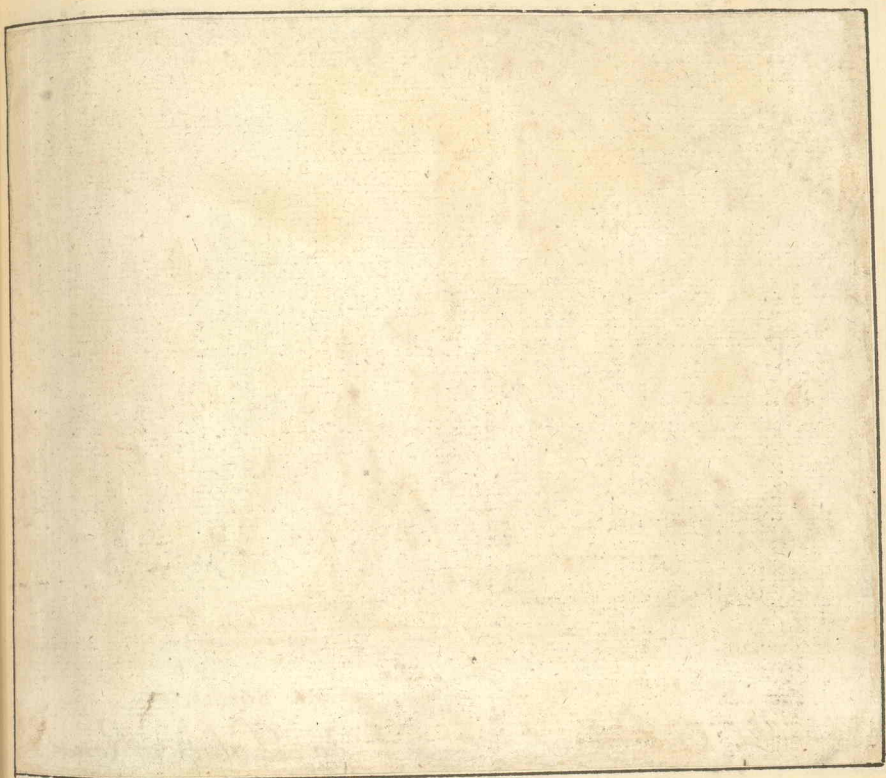
ET LEDA.

De la Galerie de S. A. S.



Monsieur Le Duc d'Orléans.

S. A. P. D. R.





Peint par L. V. France.

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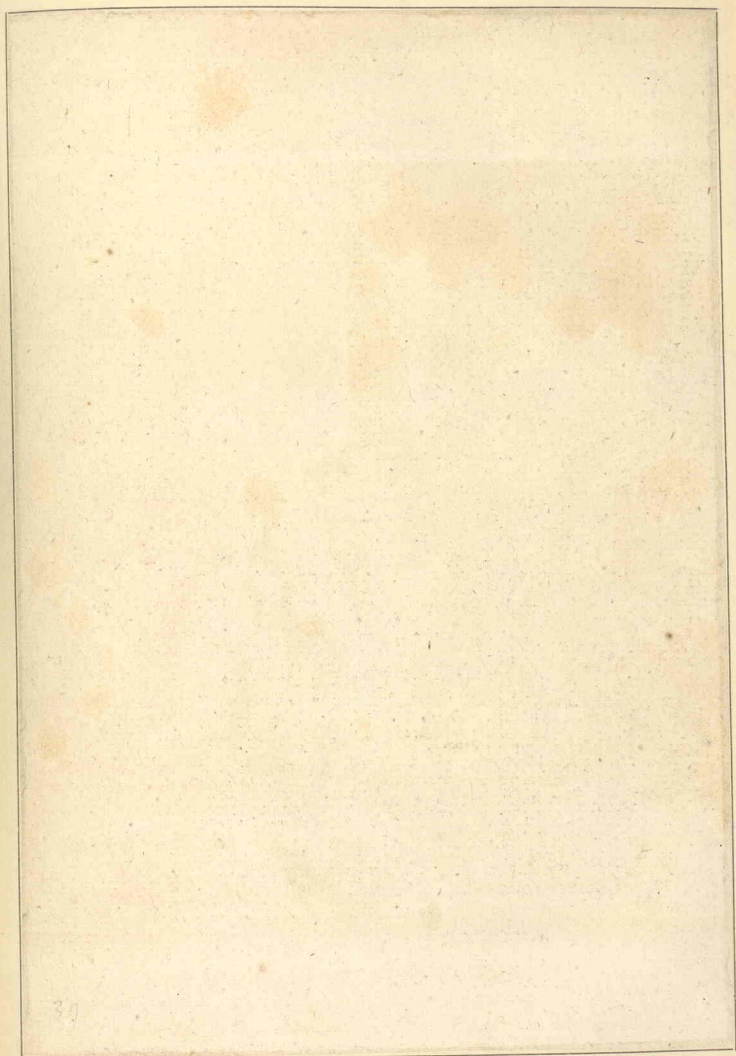
LE JUGEMENT

DE SALOMON.

De la Galerie



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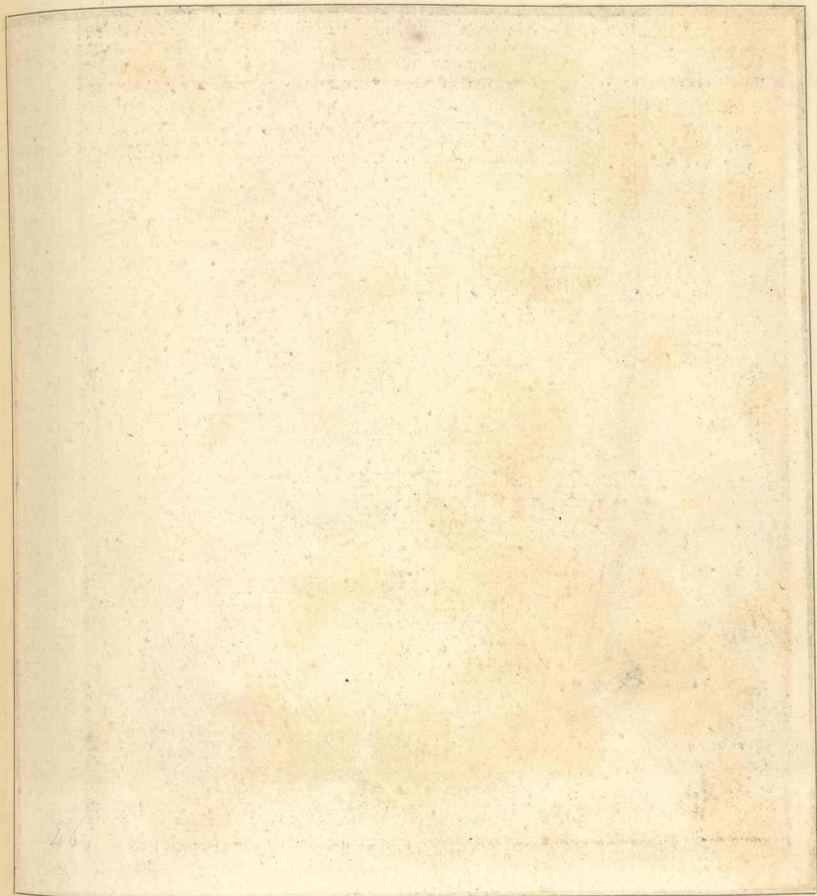




Paul Veronico pinx.

Motte sculp.

MERCURE, HERSE ET AGLAURE.
De la Galerie du Palais d'Orléans.

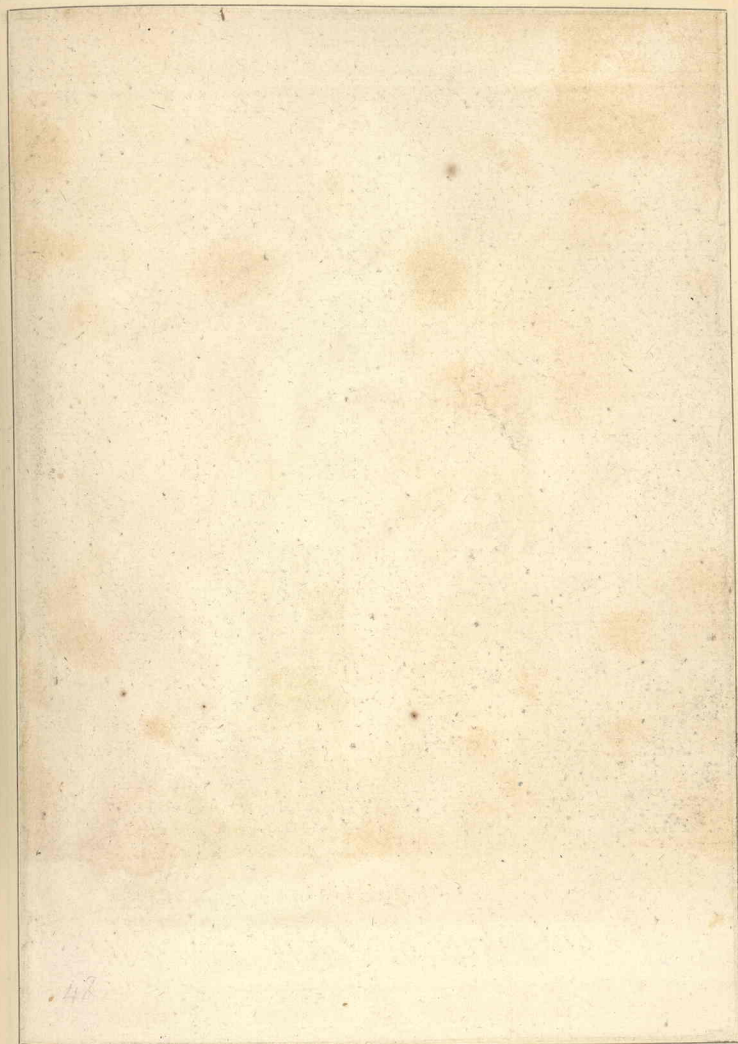


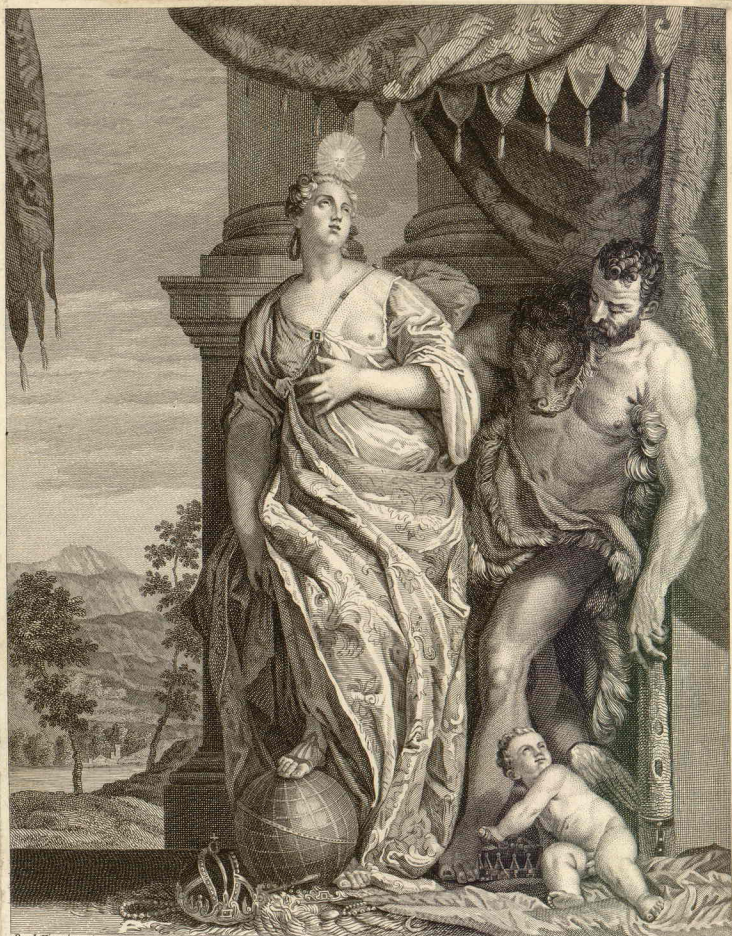


P. Veronise Pinx.

J. Crocker Sculp.

LE DÉGOUT.
De la Galerie du Palais d'Orléans.

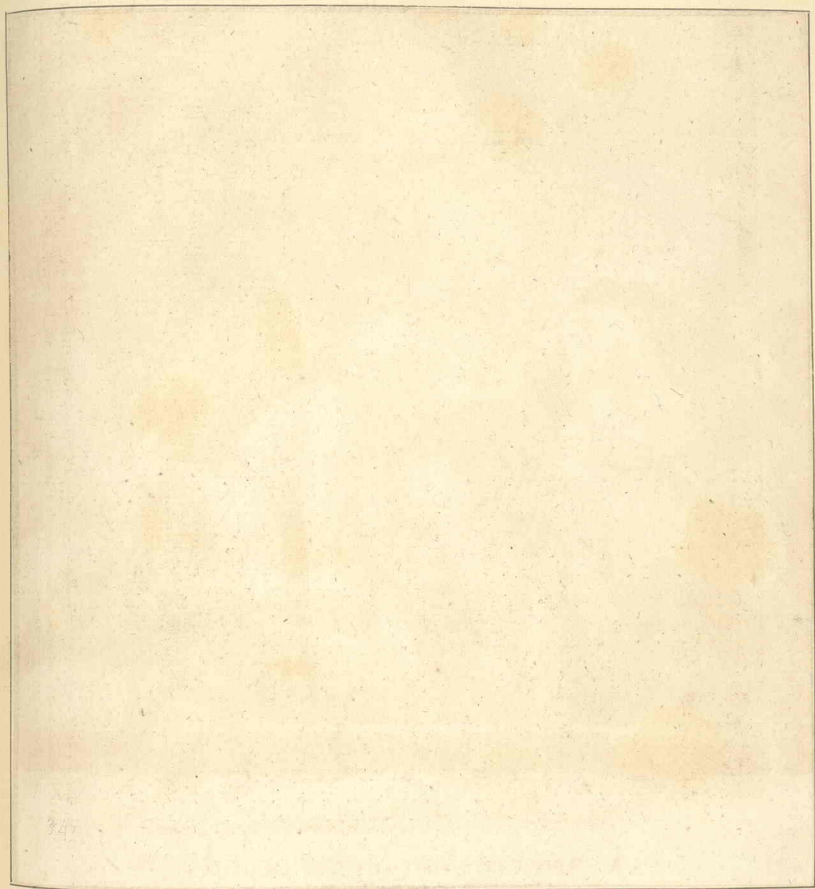




Paul Vermeé pinx.

J. Coucho sculp.

LA SAGESSE COMPAGNE D'HERCULE.
De la Galerie du Palais d'Orléans



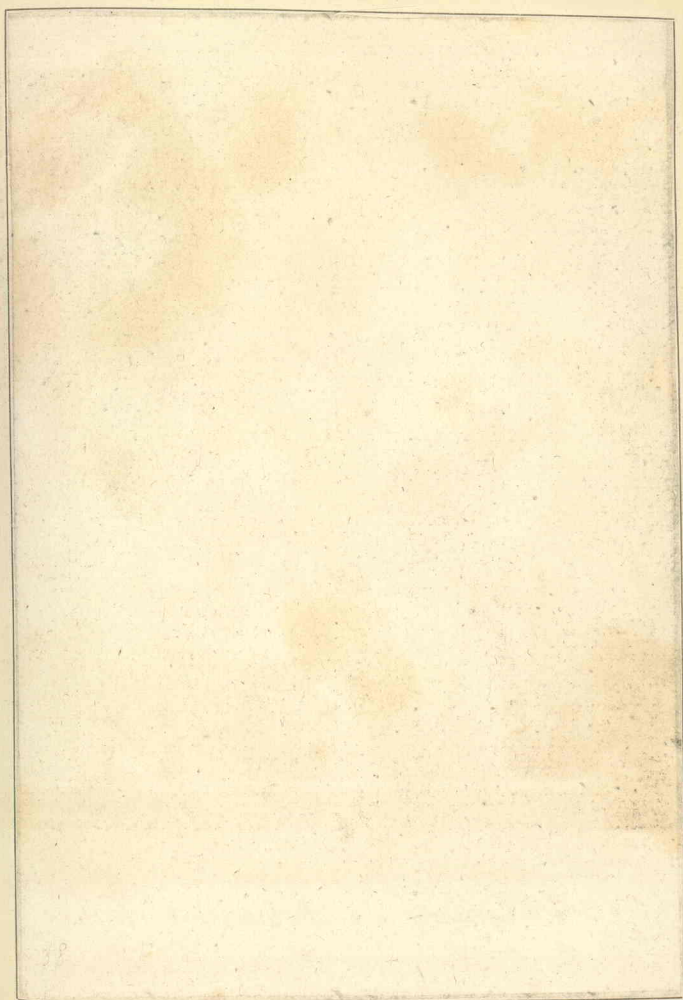


P. Veronese pinx.

Cathelin et Lenoir sculp.

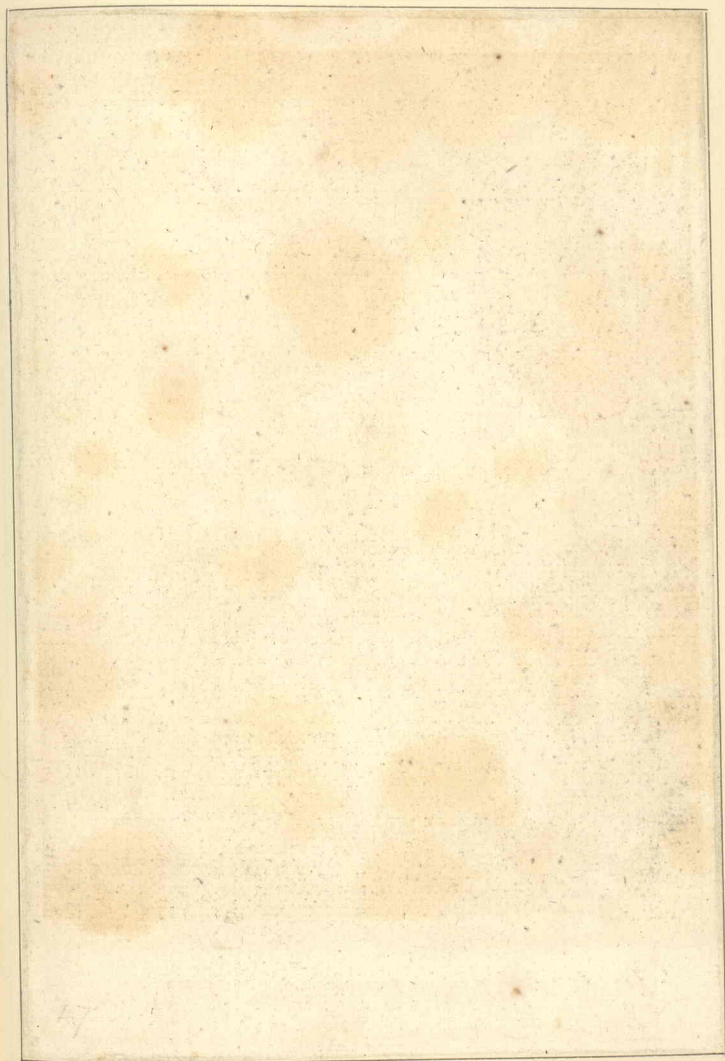
LE RESPECT.

De la Galerie du Palais d'Orléans





MARS, VÉNUS ET L'AMOUR.
De la Galerie du Palais d'Orléans

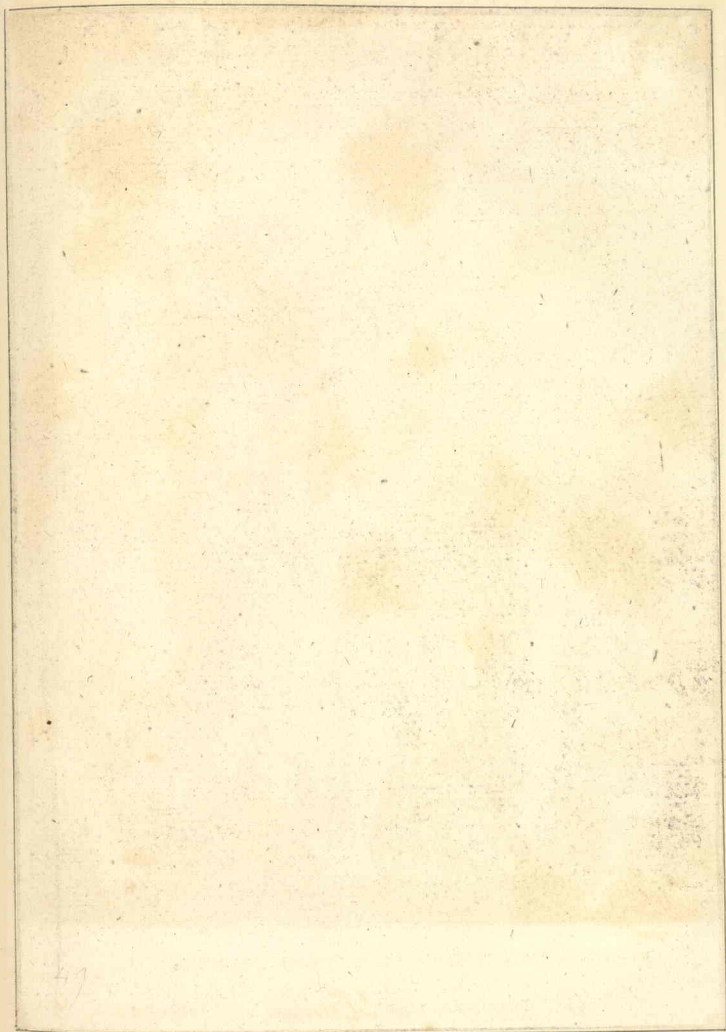




P. Veronese pinx.

J. Couche sculp.

MARS ET VENUS LIÉS PAR L'AMOUR.
De la Galerie du Palais d'Orleans



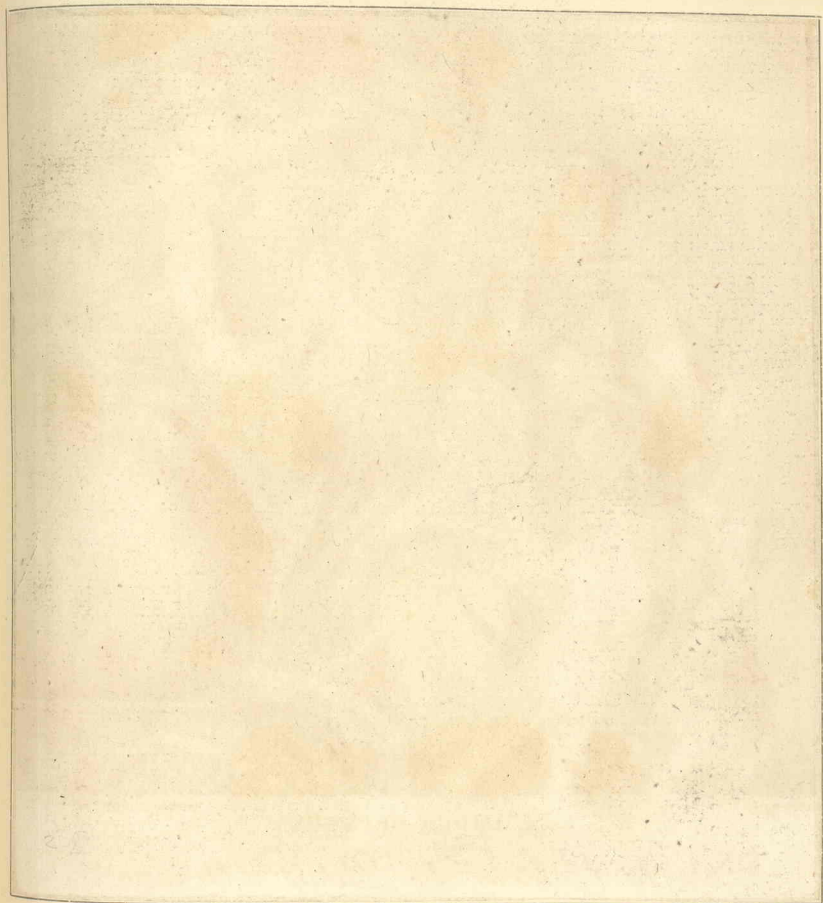


Paul Veronese pinx.

Macrè sculp.

MARS DÉARMÉ PAR VENUS.

De la Galerie du Palais d'Orléans.





Peint par P. Veronese.

Gravé par Belfambe et Cathelin.

L'AMOUR HEUREUX.

De la Galerie du Palais d'Orléans.

PAOLO CAGLIARI, called PAOLO VERONESE.

History.

DIED 1588, AGED 58.

Paolo Cagliari, celebrated by the name of Paolo Veronese, the great master of what is called the ornamental style, was born at Verona in 1530†, and was the disciple of Antonio Badile. When young, in concurrence with Battista del Moro, Domenico Brusaporci, and Paolo Farinato, he painted at the summons of Cardinal Ercole Gonzaga, in the cathedral of Mantua, and left no doubt of his superiority in the contest. He then went to Venice, and with the Procurator Grimani to Rome, where, from the frescoes of M. Angelo and Raphael, he acquired the idea of that breadth which distinguishes him in all his allegorical and mythologic pictures; and though the simplicity inseparable from real grandeur was not a principle to be courted by him who aimed at captivating the debauched Venetian eye, he gave proofs, that, if he did not adopt, he had a sense for its beauties. The Apotheosis of Venice in the Ducal palace, in magnificence of combination, loftiness, splendour, variety, offers in one picture, the principles and the elemental beauties of his style.

It was however less to this work, than to his *Cene*, or convivial compositions, that Paolo owed his celebrity. He painted four at Venice, for four refectories of convents, all of enormous dimensions and equal copiousness of invention. The first, with the Nuptials of Cana, once in the refectory of St. Giorgio Maggiore, now in the Louvre, and known by numerous copies, is thirty palms long, comprizes 130 figures, with a number of distinguished portraits; and yet was painted, says Lanzi, for no more than ninety ducats. The second, better preserved, was painted for the convent of S. Giovanni and Paolo, and represents the Call of St. Matthew; it is chiefly praised for the character of the heads, which Ricci copied for his studies at an advanced age. The third, at St. Sebastian, is the Feast of Simon, which is likewise the subject of the fourth, painted for the refectory of the Servi, but sent to Lewis XIV. and placed at Versailles. This, perhaps, is the master-piece of the four, though placed in an unfavourable light, and greatly injured by neglect, and the dampness of the place.

No painter ever was hurried along by a greater torrent of commissions, and no painter ever exerted himself with greater equality of execution. Light grounds and virgin tints have contributed to preserve the freshness of his pictures: the family of Darius presented to Alexander in the Pisani palace at Venice, and the S. Giorgio once at Verona, now in the Louvre, have, without the smallest loss of the bloom that tones them, received from time that mellowness only, that sober hue, which time alone can give, more fixed in a system, and consequently nearer to manner than Titian, with less purity and delicacy; greyer, not so warm, so sanguine, or so juicy as Tintoretto, he excels both in fascinating breadth of bland and lucid demitints, and in his convivial

† De Piles dates the birth of Paolo Cagliari, in 1537, and his death in 1588, and says he died fifty-eight years old, which must be an error; for by those dates he could have died only at the age of fifty-one. Also, in the *Abrégé de la Vie des Peintres*, there is a like mistake; for it is there said, that Paolo was born in 1532, and died in 1588, being fifty-eight; though, allowing those dates, he could be only fifty-six. But as most writers agree that he was fifty-eight when he died, and the year of his death inscribed on his monument being 1588, he must have been born in 1530.

scenes, though thronged with pomp, gorgeous attire, and endless ornament, never once forgets that they were admitted to shew and not to eclipse the actors. The actors were not, indeed, those of the historian, no more than the costume that of the times, or the ornaments and architecture those of the country. The ostentation of ornamental painting is not to be arraigned at the tribunal of serious history. The humble guests of Cana, the Publican forsaking his till, Magdalen at the feet of Christ, travestied into Venetian Patriarchs, Belles or Nobles were only called upon to lend their names, and by their authority to palliate or flatter the reigning taste or vice of a debauched and opulent Public. F.

CARLETTO CAGLIARI.

History.

DIED 1626, AGED 26.

He was the son of Paolo, born at Venice, in 1570, and gave early proofs of a lively and strong genius. By the care and instruction of his father, he produced some extraordinary performances that gained him a very high reputation, when he was only eighteen years of age; and it was imagined that he would have been at least equal, if not superior to his father, if he had lived some few years longer. But by incessant application to his profession, he impaired his constitution, which from his infancy had been tender, and he died of an imposthume in his breast.

He was employed, as well as his brother Gabriel, to finish several works which were left imperfect by their father; and those pictures which were of their own design and execution are frequently ascribed to Paolo; nor are some of the best of them easily distinguished from the performances of that great master.

GABRIEL CAGLIARI.

History, Portrait.

DIED 1631, AGED 63.

This painter was also a son of Paolo, born at Venice in 1568; but he had not a very promising talent, and turned his attention principally to commerce, though at intervals, when unemployed in mercantile affairs, he employed himself in painting historical pictures and portraits, but more especially the latter, of which he finished a considerable number.

BENEDETTO CAGLIARI.

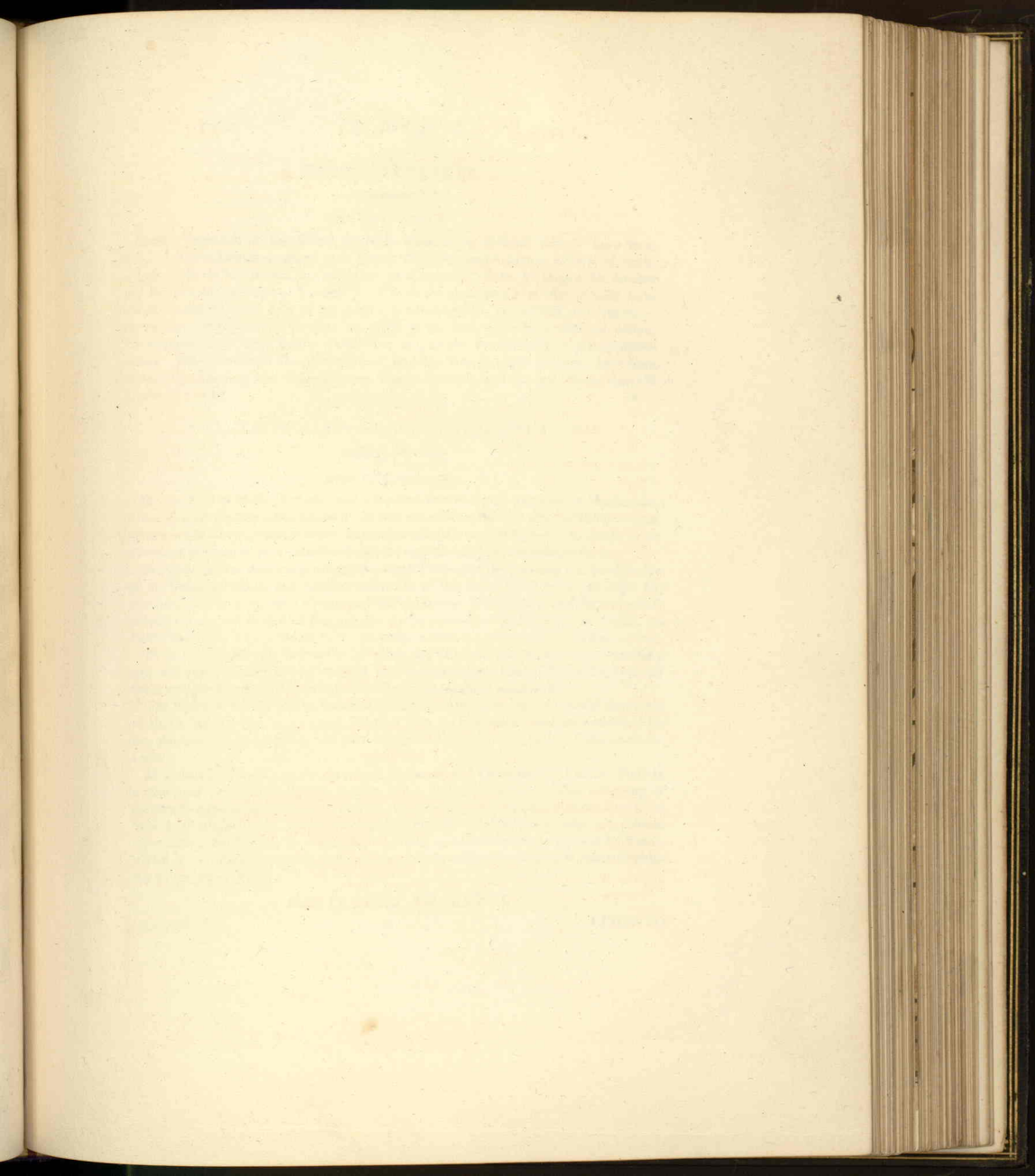
Architecture.

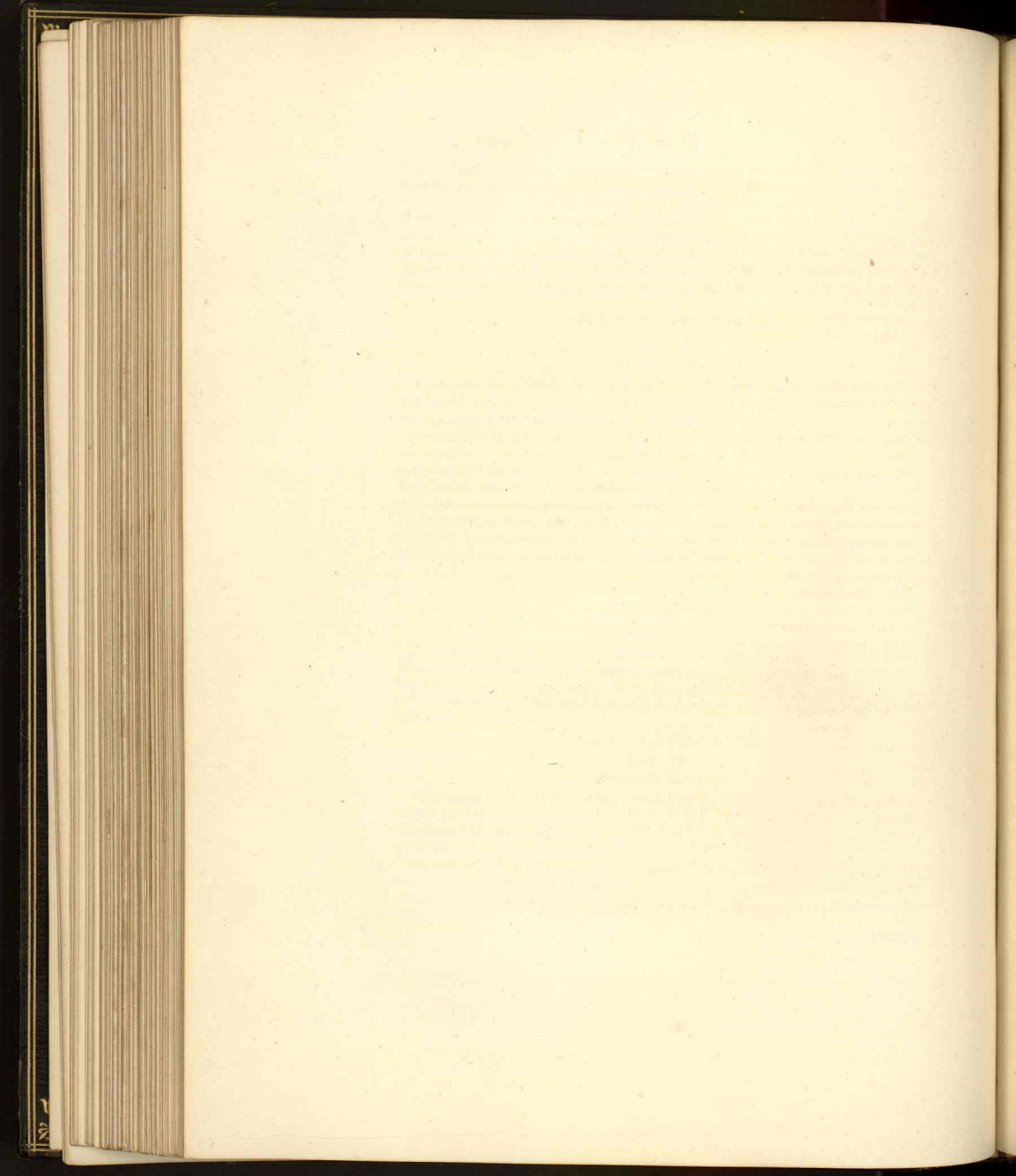
DIED 1598, AGED 60.

This master was the brother of Paolo Veronese, born at Verona, in 1538. He painted, though not with equal felicity, in the style and manner of his brother; but his peculiar excellence consisted in painting architecture, with which he enriched the compositions of Paolo.

He was extremely laborious, and remarkably unambitious of distinguishing himself, so that his better works are blended with the works of his brother; the St. Agatha at Murano, his best performance, has been ascribed to Paolo, and is engraved under his name.

GUIDO





100 GUIDO CAGNACCI 10

History.

DIED 1681, AGED 81.

Guido Cagnacci, of the School of Guido Reni, is by Orlandi said to have been born at Castel Durante, others with better authority make him a citizen of Archangeli. He is less known in Italy than in Germany, where he sought his fortune and found it in the Court of Leopold I. The works that remain of him in Italy shew that he imitated the last style of his master, with diligence, correctness, and delicacy: he was not equally happy in what he added of his own, in taste, colour, or design. He abounds less in large public works than in pictures for princely or private apartments. His Lucretia in the palace Isolani, and his David in the Colonna, have been repeatedly copied by the Bolognese and Roman schools, and the last oftener than the David of Guido.

F.

FRANCESCO CAIRO, called CAVALIÈRE DEL CAIRO.

History, Portrait.

DIED 1574, AGED 76.

He was born at Milan, in 1598, and instructed in the art of painting by Morazzone, whose style he for some time adopted; but he altered that manner after he had perfected his studies at Rome, having there learned to compose with judgment, to design in an elevated style, and to give correctness, grace, and harmony, to his compositions.

However, he was desirous to accomplish himself still more, by studying the excellencies of the Venetian school, and copying the works of the famous masters in that city; by which method he acquired a strong and lively manner of colouring, and such a pencil as hath occasioned several of his pictures to be accounted of the hand of Titian, or Paolo Veronese; and particularly his portraits, which have strong life, and true nature.

He had three different manners of painting, the Milanese, the Roman, and Venetian; and that extraordinary variety enabled him to recommend himself so effectually to all the lovers of the art, that he was universally applauded and employed.

The Duke of Savoy, Victor Amadeus I. having been made acquainted with the merit of Cairo, invited him to his court, allowed him an honourable pension, conferred on him the order of knighthood, and gave him one of the favourite ladies of the court for a wife.

In a chapel belonging to the church of the barefooted Carmelites at Venice, there is a picture of St. Theresa by this master, which is much admired. The colouring is extremely agreeable, and the expression remarkably good, though it is not free from some small inaccuracies. And, in a chapel of the Chartreux at Pavia, there is a picture representing the Virgin, St. Catherine of Siena, and another Saint, painted by Cairo, which is excellently designed, and very beautifully coloured, in a style that resembles the colouring of Rubens.

CALABRESE. Vid. PRETI.

o

GIACINTO

GIACINTO CALANDRUCCHI.

History, Portrait.

DIED 1707.

He was born at Palermo, 1646, became a disciple of Carlo Maratti; and after some years of study and practice under the direction of that painter, he became an artist of considerable eminence, and performed several noble works in the churches, convents, and chapels at Rome.

His invention was ready, his style of composition like that of Maratti; his pencil was free, firm, and delicate, his touch light, and in the tints of his colouring he very happily imitated the manner of his master.

JOHN CALCAR, or KALKAR.

History, Portrait.

DIED 1546, AGED 47.

He was born at Calcar, a city of Cleves, in 1499, and hath rendered his name famous through all Italy. He was the principal disciple of Titian; and by the admirable example and precepts of that accomplished master, he made such progress, that several of his designs and paintings have been accounted, by very sufficient judges, the work of Titian's own hand. Even Goltzius himself, when he was at Naples, and with admiration examined many portraits painted by Calcar, pronounced them to be by Titian; nor could he be undeceived till he saw the name of Calcar inscribed on others, which were equally beautiful and excellent. It is also affirmed by Sandrart, that he imitated the works of Raphael with such delicate exactness, that many of his paintings in that style have been esteemed the work of Raphael himself.

Vafari, who knew him at Naples, says, it is impossible to observe in the works of this master the smallest traces of the Flemish taste. He designed all the heads for the works of Vafari, and the anatomical figures in the works of Vesalius.

Rubens possessed a most capital picture of this master's hand. It was a Nativity, excellently composed, in which the light proceeded from the Infant. After the death of Rubens, it was purchased by Sandrart, and by him sold to the Emperor Ferdinand, who prized it exceedingly.

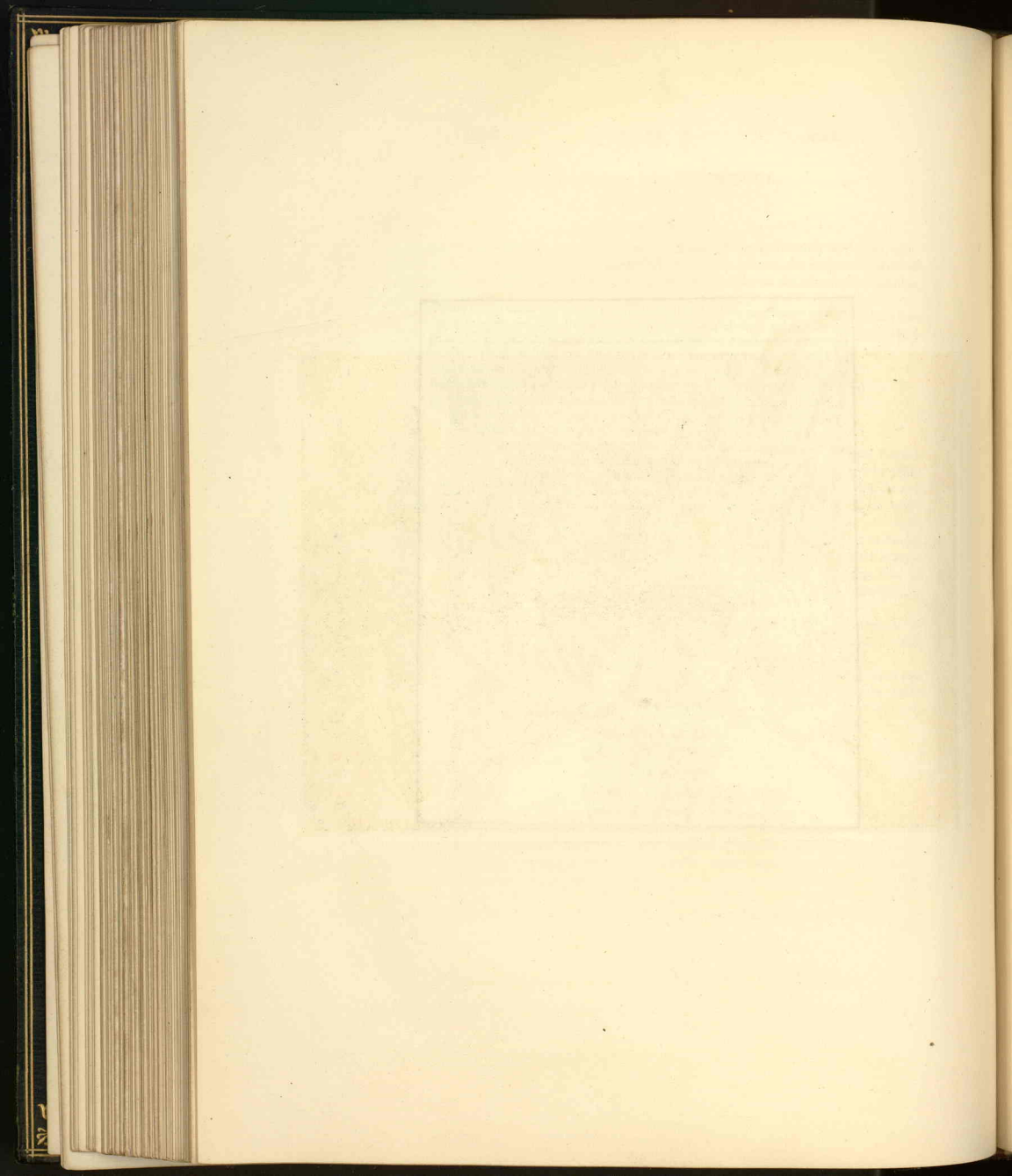
POLIDORO CALDARA DA CARAVAGGIO.

History, Ornament.

DIED 1543, AGED 51.

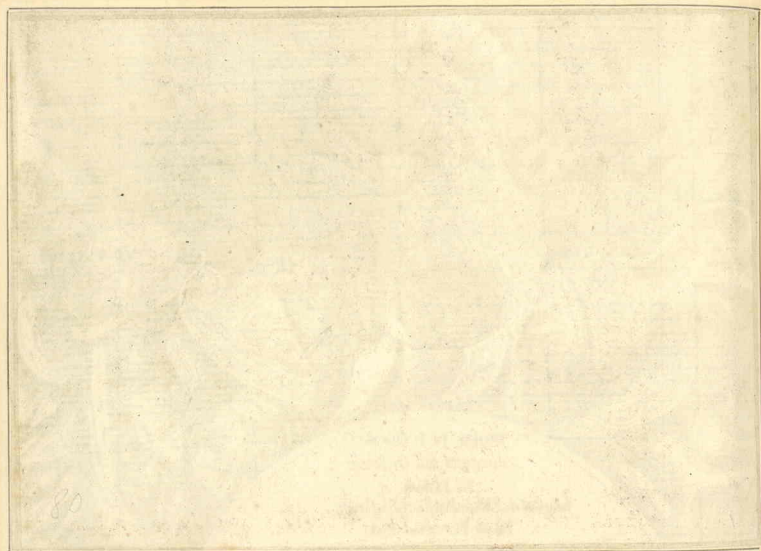
Polydoro Caldara of Caravaggio in the Milanese, from a labourer became an assistant of Raphael in the works of the Vatican, and acquired a supreme celebrity for unrivalled power of imitating the antique bas-reliefes with a power little if at all inferior to that of the Ancients themselves; these admirable works he executed in chiaroscuro. He was the inventor of a style which rose and perished with him. His design was without manner, compact, correct. He had the art of transposing himself into the times of which





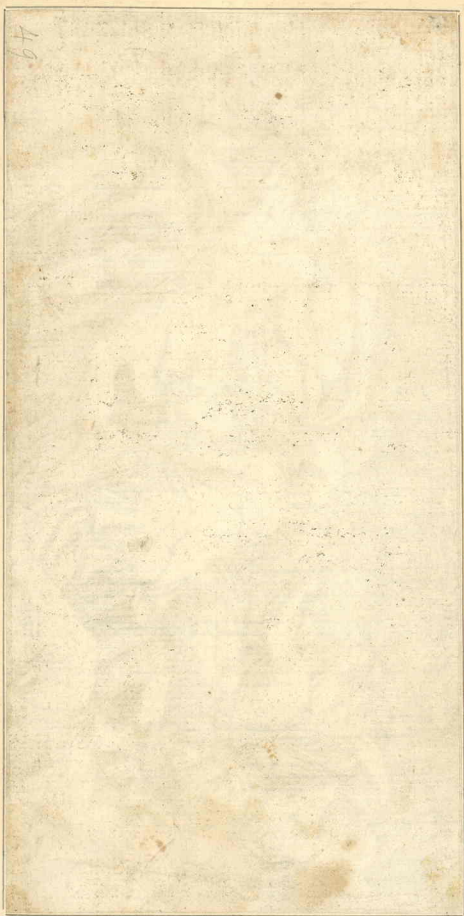


TROFEI DI POLIDORO
disegnati dall' Originale
IN ROMA. et
Ingraviati da Giovan Battista Galestrieri
Pittore Fiorentino. 1638.



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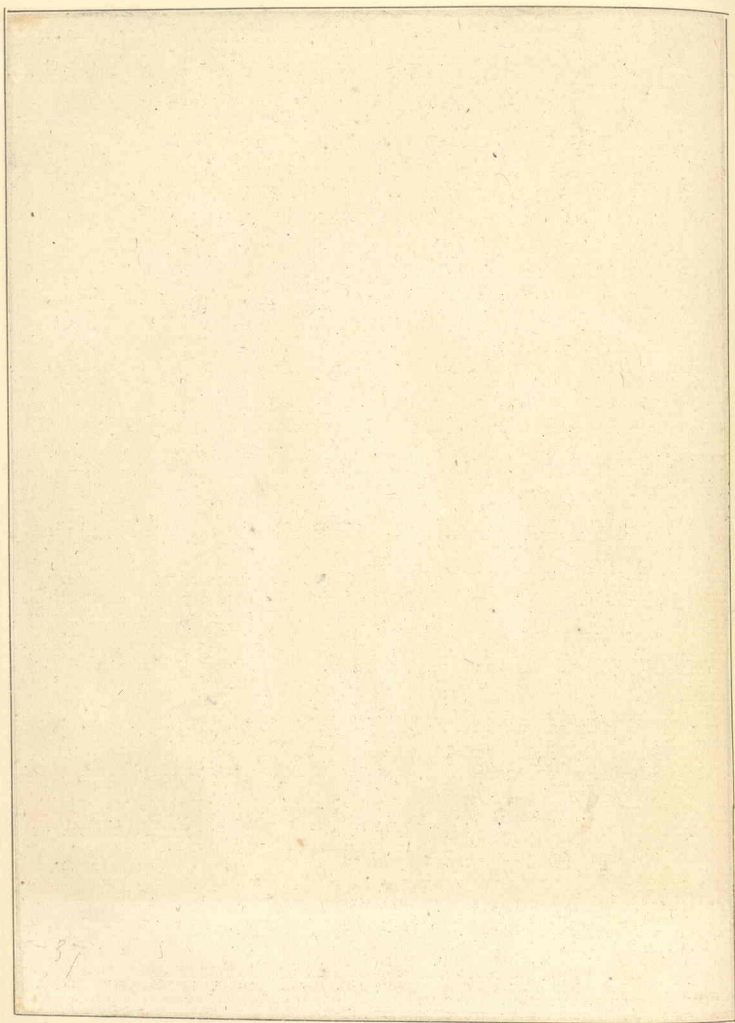


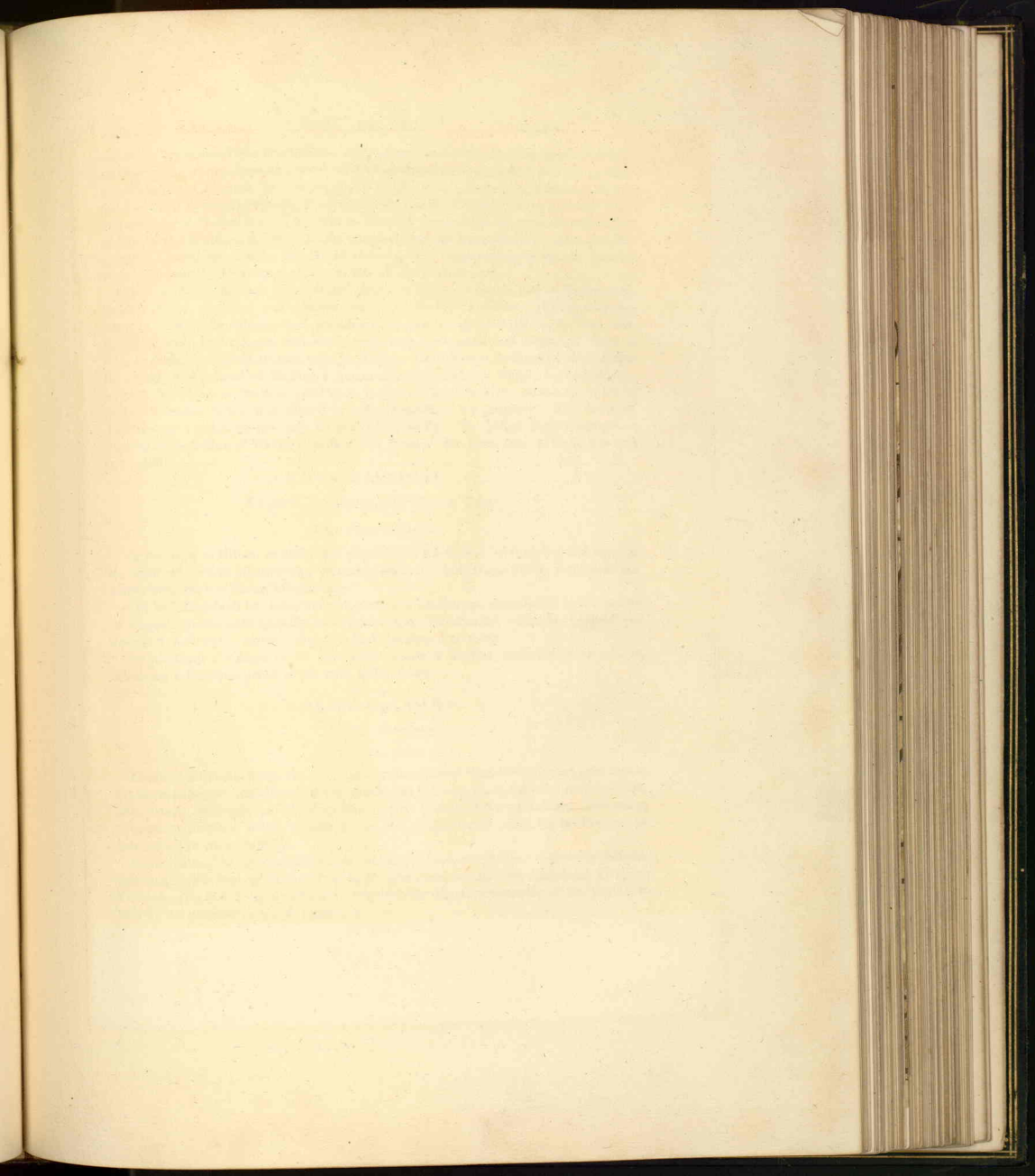
P. de Caravage pinx^t

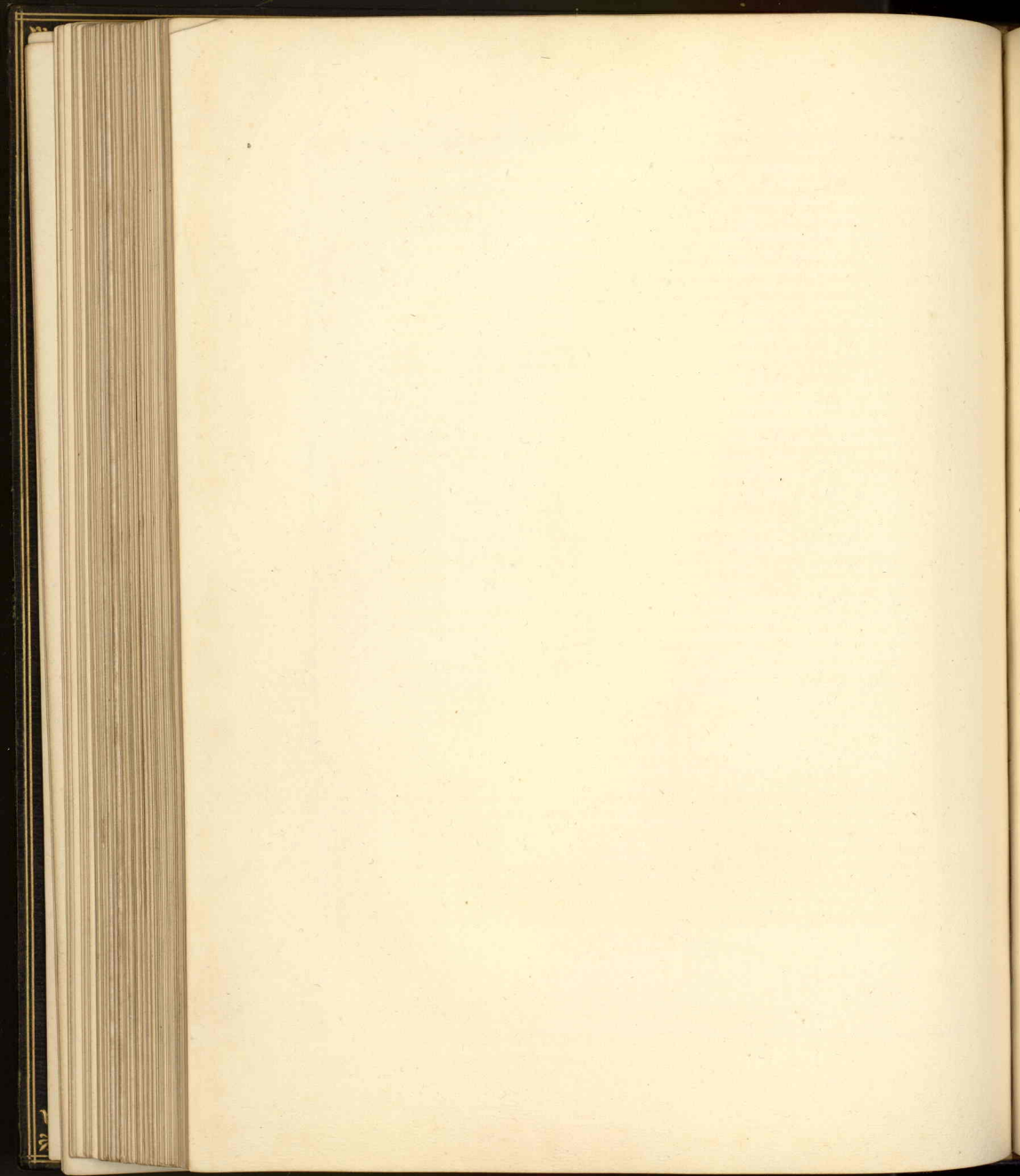
Hubert Sculp^t

LES TROIS GRACES.

De la Galerie du Palais d'Orléans.







which he represented the transactions, the costume and rites, nothing modern swims on his works. Rome once abounded in friezes, façades, sopraportas painted by him and Maturino of Florence his companion, of which, to the irreparable detriment of the art, scarcely a fragment remains, if we except the Fable of Niobe, left in ruins by time and the rage of Barbarians. This, one of his most classic labours, once decorated the outside of the Maschera d'Oro. All the compensation we have for these losses are the prints of Cherubino Alberti, and Henry Golzius, who engraved his Gods, the Niobe, and the Brennus; the etchings of Santes Bartoli and Gallestruzzi.

When Bourbon stormed and pillaged Rome in 1527, Polidoro fled to Naples, and lived not there, as Vasari was misinformed, in a starving condition. Received in the house of Andrea da Salerno, and introduced by him to general notice, he soon was furnished with commissions sufficiently numerous, and even had begun to form a school, when he resolved to pass over to Sicily. He had now exchanged chiaro-scuro for colour, and painted at Messina a numerous composition of Christ, led to Calvary, extolled by Vasari to the skies; this work he did not long survive; he was strangled in bed by a servant of his, who wanted to possess himself of his property. The merits of Polidoro as a colourist can only be learned in Sicily. To judge from some pieces once in the possession of Gavin Hamilton, his manner, for some time at least, was dim and pallid.

LUCA CALIAVARI.

Sea-ports, Landscapes, and Views of Rome.

DIED 1715, AGED 50.

He was born at Udine, in 1665, and acquired his whole skill by studying and copying the works of several painters who were very eminent; but he was not by any particular master instructed in the art of painting.

The subjects which he chose, were sea-ports and landscapes, embellished with a variety of elegant figures, and especially views about Rome and Venice, which he designed and executed with truth, nature, elegance, and abundance of merit.

He published a volume of his perspective views of Venice, etched with aquafortis, which are a sufficient proof of his taste and abilities.

DENIS CALVART.

History, Landscape.

DIED 1619, AGED 64.

He was born at Antwerp, in 1555, and at first employed himself in painting landscapes, having accustomed himself to retire to groves and fields, to study such scenes and objects after nature, as might be useful to him in that branch of his profession. But being desirous to obtain a better manner of designing figures, to adorn his landscapes, he determined to travel to Italy.

In his journey he stopped at Bologna, where he unexpectedly met with many inducements to detain him in that city for some time; and became the disciple of Prospero Fontana, who had every qualification requisite for the improvement of his pupils, as well by his precepts as his performances.

In such a situation Calvart applied himself diligently to his studies, not only carefully examining, but also copying the works of Correggio and Parmigiano; and when he afterwards quitted the school of Fontana, he placed himself with Lorenzo Sabattini, with whom he travelled to Rome, where he perfected himself in design, in perspective, architecture, and anatomy.

At his return from Rome to Bologna, which city he now considered as the place of his nativity, he there opened an academy; and his style of colour procured him a large number of disciples, among whom were some of the first rank for genius; he is celebrated as the first instructor of Guido, Albano, and Domenichino, as well as of several other excellent painters.

In the Palazzo Ranuzzi, at Bologna, there is a fine picture by Calvart, representing two Hermits, which is correctly designed, beautifully coloured, and delicately penciled; and in the Pembroke Collection, at Wilton, there is a Nativity painted by that master.

ANTONIO CALZA.

Landscape, Battles.

BORN IN 1653.

He was born at Verona, and became a disciple of Carlo Cignani, at Bologna; but after his return to his own country, having seen some of the battle-pieces of Borgognone, he was so charmed with his manner, that he determined to visit him at Rome.

He went thither accordingly, and with inexpressible care and delight copied the works of that master; and had the happiness of receiving additional improvement from the instructions which were afforded him by that artist.

From thenceforward he devoted himself to paint battles, and landscape; the former in the style of Borgognone; and in the latter he imitated successfully the taste and manner of Gaspar Poussin.

ANDREA CAMASSEL.

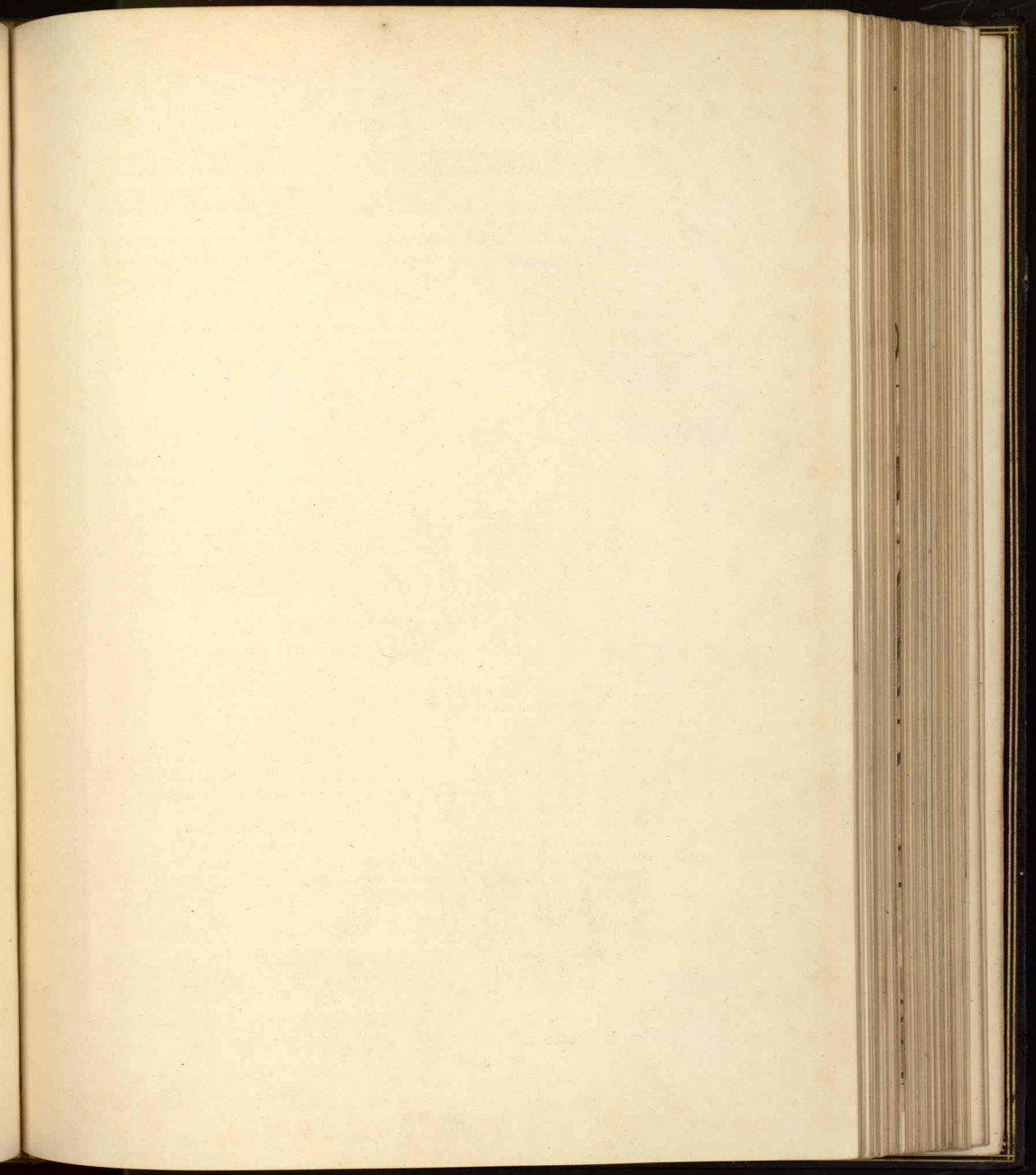
History, Landscape.

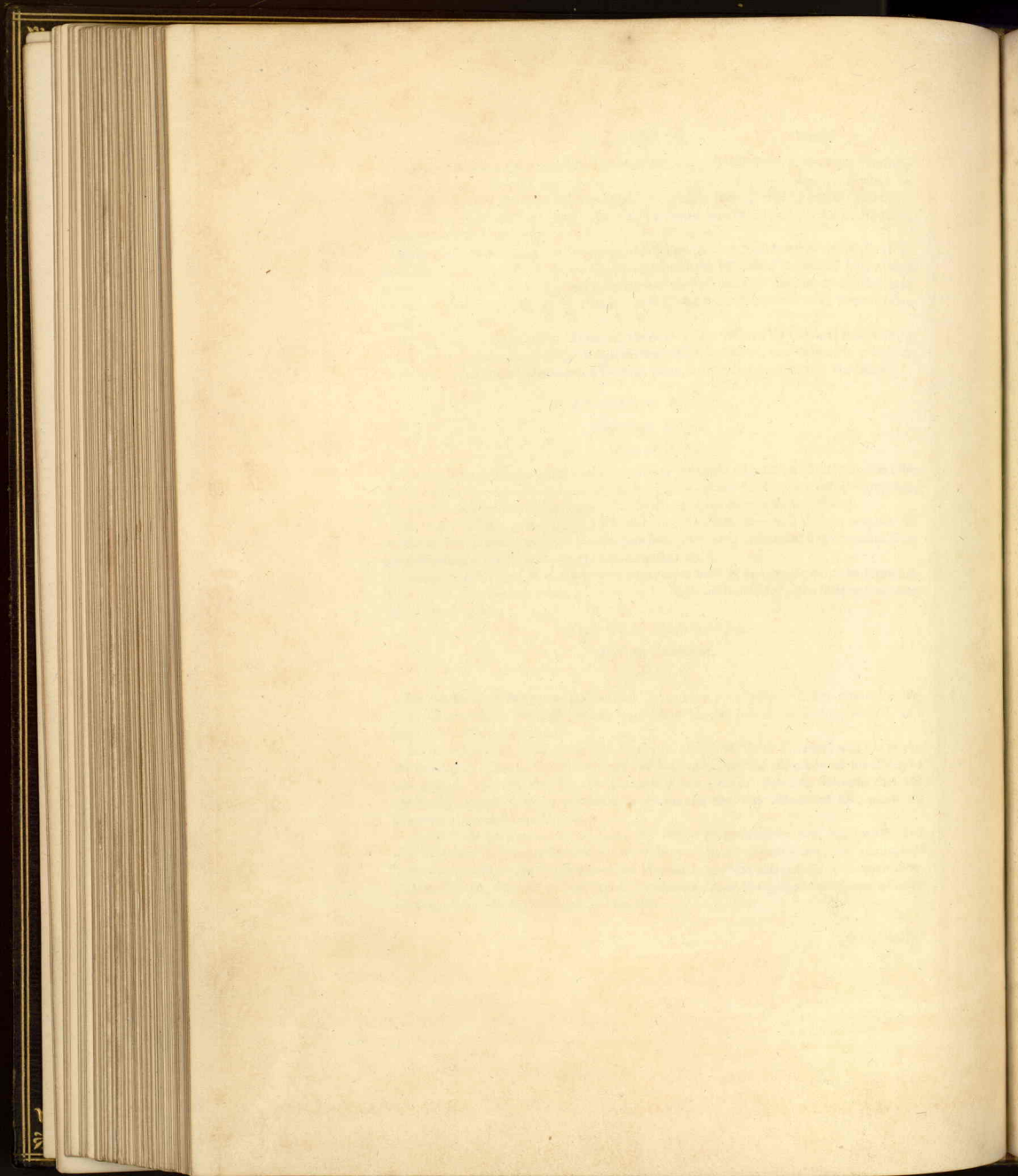
DIED 1648.

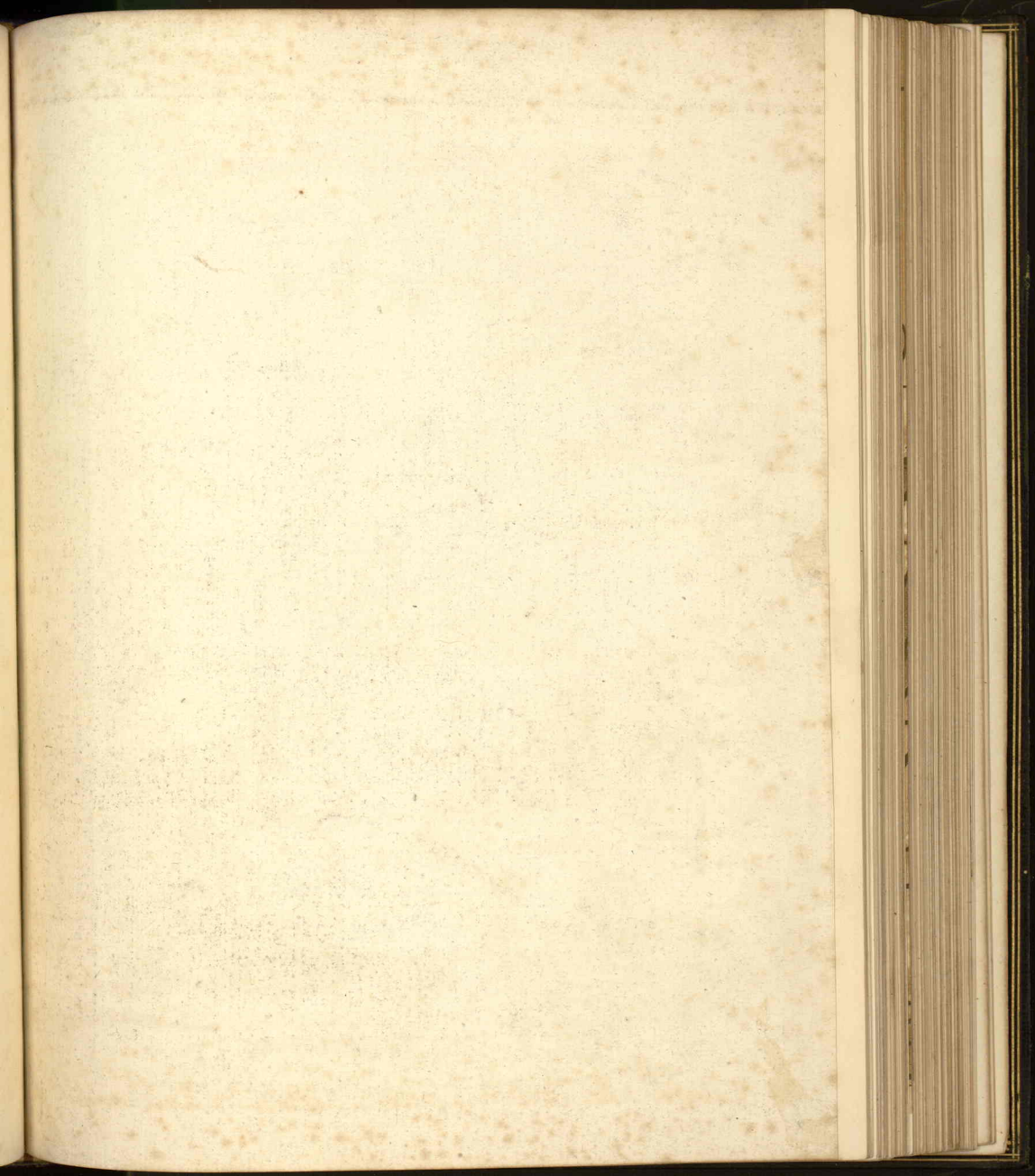
He was born at Bevagna, and at first learned the principles of design and colouring from Domenichino; but afterwards he studied in the school of Andrea Sacchi, and became a considerable painter.

He was employed in St. Peter's at Rome, as also at St. John Lateran; and his works are extremely admired for the sweetness of his colouring, the elegance of his thoughts and design, and likewise for the delicacy of his pencil. Sandrart laments that the world was deprived of so promising a genius, in the very bloom of life, when his reputation was daily advancing.

At St. John Lateran are to be seen, the Battle of Constantine and Maxentius, and the Triumph of Constantine, which are noble and grand compositions; and they afford sufficient proofs of the happiness of his invention, and the correctness of his execution. Also at Wilton, the feat of the Earl of Pembroke, there is a picture of Venus with the Graces, said to be by the hand of Camassei.









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*Marcellus Crescentius Archiepiscopus Nazian-
zenus Romanus, S. R. E. Presbyter Cardinalis
creatus à SS^{mo}. D. N. BENEDICTO XIV. in Consistorio
secreto die 9. Septembris 1743.*

Io. Dom. Campiglis del.

P. Ant. Pazzi scul.

Romae ex Chalcographia R. C. A. apud Pedem Marmoreum

GALEAZZO CAMPI.

History, Portrait.

DIED 1536.

He was born at Cremona; and the best evidence of the measure of his powers, is the portrait of himself, painted by his own hand, and at present placed in the gallery of painters at Florence, which is described by the editors of the Museum Florentinum as a performance of extraordinary merit.

By those who have examined that picture with a judicious and critical observation, it is described as being designed in a more elegant style, with a much bolder relief, and a greater knowledge of the chiaro-scuro, than his historical works, which are full to be seen in Cremona and Ferrara.

BERNARDINO CAMPI.

History.

DIED 1584, AGED 62.

He was born at Cremona, in 1522, and became the disciple of Julio Romano, of whom he acquired grandeur of design, intelligence of the naked, variety and copiousness of ideas, magnificence in his style of architecture, and a general power over every subject. To all this he added what at Rome, study after Raphael and the antique could add. His colour is not seldom Titianesque. His principal works are at Mantua, Cremona, and Milano. F.

DIRK THEODORE RAPHAEL CAMPHUYSEN.

Landscapes, Cattle, and Moonlights.

BORN IN 1586.

He was born at Gorcum, and learned the art of painting from Diederic Govertze: and by a studious application to it, he very soon not only equalled, but far surpassed his master.

He had an uncommon talent, and studied nature with care, judgment, and assiduity. His subjects were landscapes, mostly small, with ruinous buildings, huts of peasants, or views of villages on the banks of rivers, with boats and hoys, and generally he represented them by moonlight. His pencil is remarkably tender and soft, his colouring true nature and very transparent; and his expertness in perspective is seen in the proportional distances of his objects, which are excellently contrived, and have a surprising degree of nature and truth.

As he left off painting at an age when others are scarcely qualified to commence artists, few of his works are to be met with, and they bring considerable prices, as they cannot but give pleasure to the eye of every observer. He painted his pictures with a thin body of colour, but they are handled with singular neatness and spirit.

He practised in his profession only till he was eighteen years of age; and being then recommended as a tutor to the sons of the Lord Nieupoort, he undertook the employment,

ment, and discharged it with so much credit, that he was appointed secretary to that Nobleman.

He excelled in drawing with a pen; and the designs which he finished in that manner are exceedingly valued.

One of his best performances, being a view of a village on the bank of a river, with vessels passing and repassing by moonlight, is in the possession of the author of this book, and it justifies all that can be said in his commendation.

LUCA CANGIAGI, or CAMBIASO, called LUCHETTO.

History.

DIED 1583, AGED 53.

He was born at Oneglia, near Genoa, in 1527, and became one of the most eminent of the Genoese painters. His manner was genteel and spirited; his works at Genoa are very numerous, and he was employed by the King of Spain to adorn part of the Escorial.

It is remarked of him, that he was not only a most expeditious and rapid painter, but also that he worked equally well with both hands; and by that unusual power he executed more designs, and finished more grand works with his own pencil, in a much shorter time, than most other artists could do, with several assistants.

It is mentioned as a memorable circumstance in the life of this master, that, at the age of seventeen, he was employed to assist in painting the front of an elegant house, in fresco; and at his entering on the work, the other artists, who were Florentines, were already on the scaffold. When they at first observed the youthful appearance of Cangiagio, they concluded he could be nothing more than a grinder of colours; and therefore, as soon as he took up the palette and pencils, they determined to prevent him from using them, being apprehensive that he would spoil the work: but after a very few strokes of his pencil, they had reason to be of a very different opinion, and freely acknowledged their own mistake, and his uncommon abilities.

Cangiagio had three different manners at different periods of his life. His first was gigantic, and not natural: in his second, he seemed to be conscious of his own imperfection, and therefore consulted nature with greater attention, and digested his thoughts in sketches, before he began to paint; this was his best style: the third was distinguished by a more rapid and expeditious manner of penciling, which he adopted to provide more amply for the support of his family, and had a great deal of the mannerist.

In the Royal Collection at Paris there is a Sleeping Cupid, as large as life, and likewise Judith with her Attendant, which were painted by Cangiagio, and are an honour to that master. And in the Pembroke Collection, at Wilton, is a picture, reputed the work of Cangiagio, representing Christ bearing his Cross.

PETER CANDIDO, or DE WITTE.

History, Portrait.

BORN IN 1548.

The real name of this master was de Witte (or White), although Sandrart calls him Candido, as also does De Piles, on account of that name being inscribed on some of the



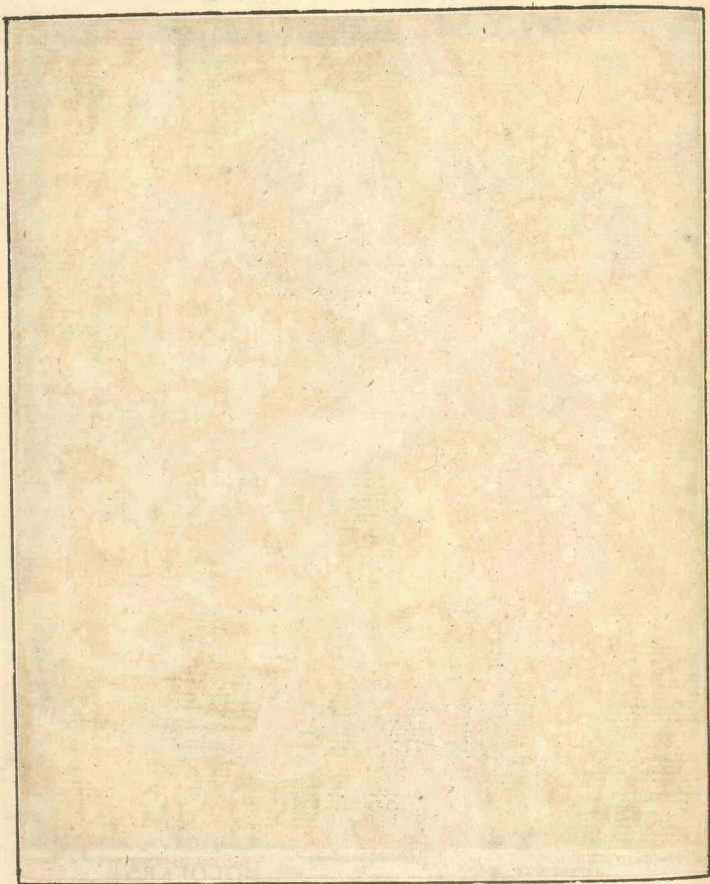
Peint par Luca Cambiaso

Designé par Borel

Gravé par N. Maréchal

JUDITH ET

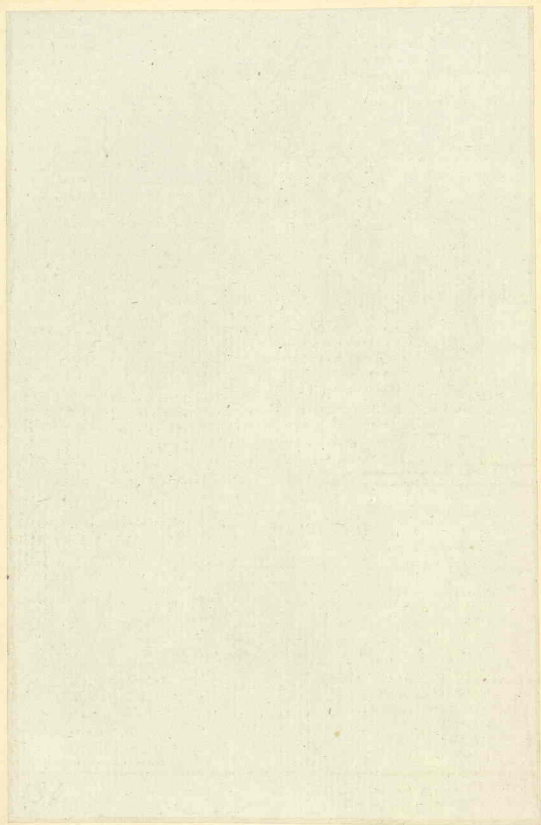
HOLOFERNE.





Luca Cangiario inv., e del:

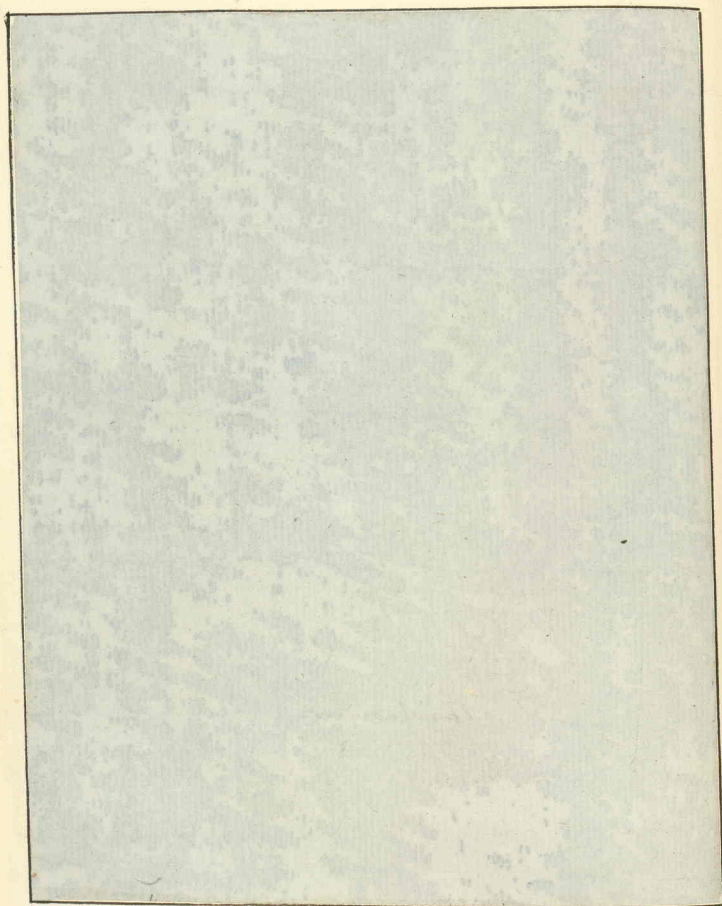
Mulinari inc.

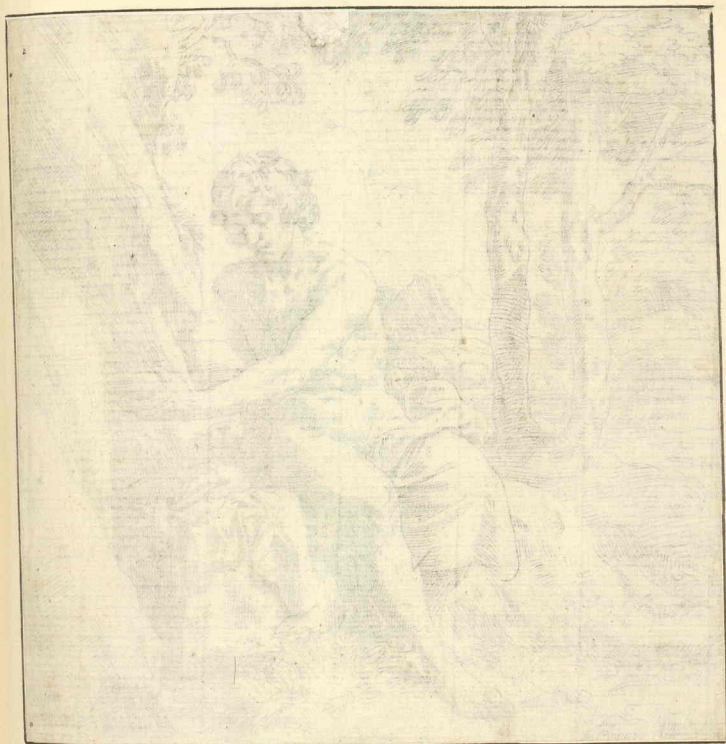




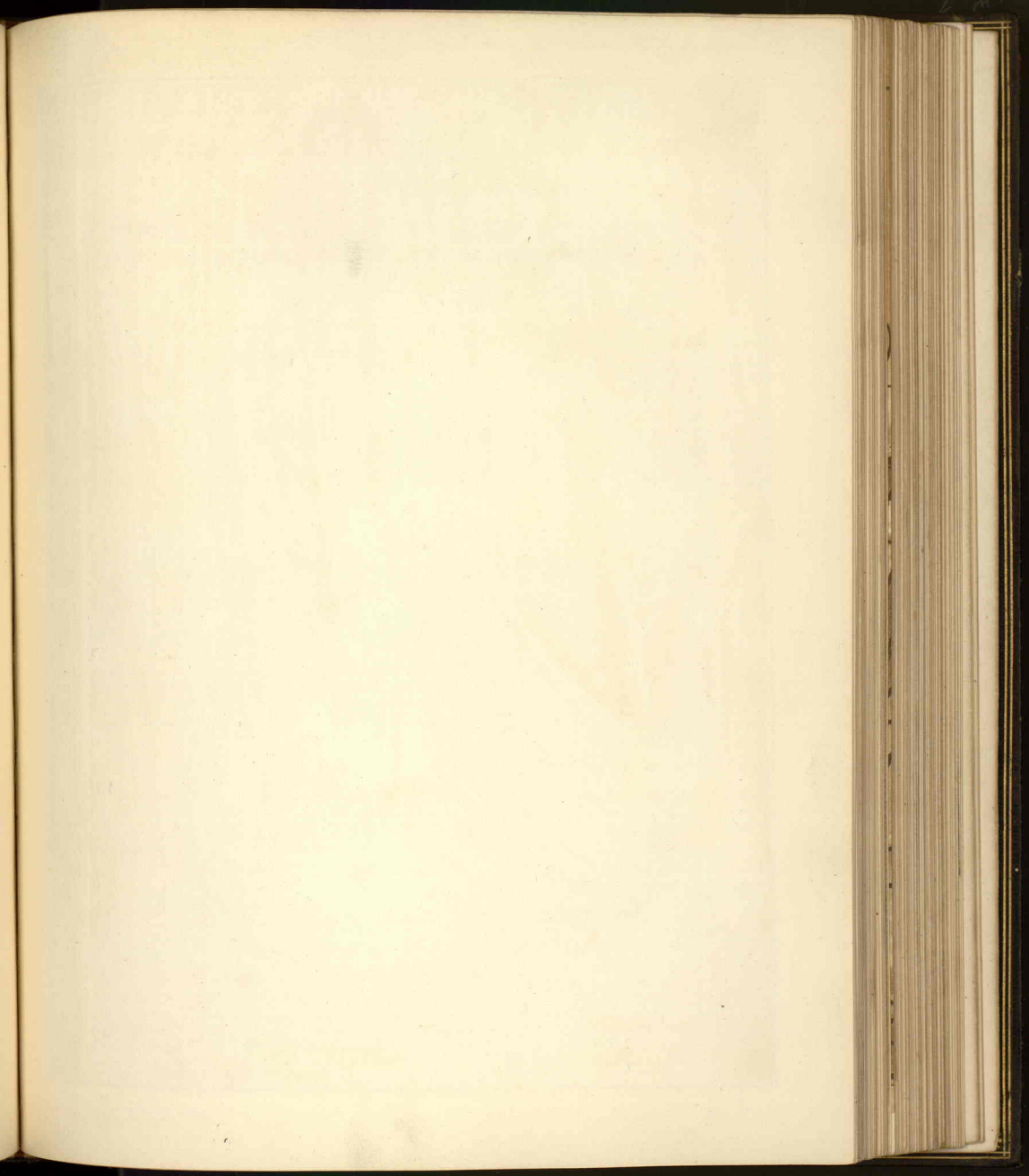
Luca Cangiasso inv. e del.

Mulinari inc.

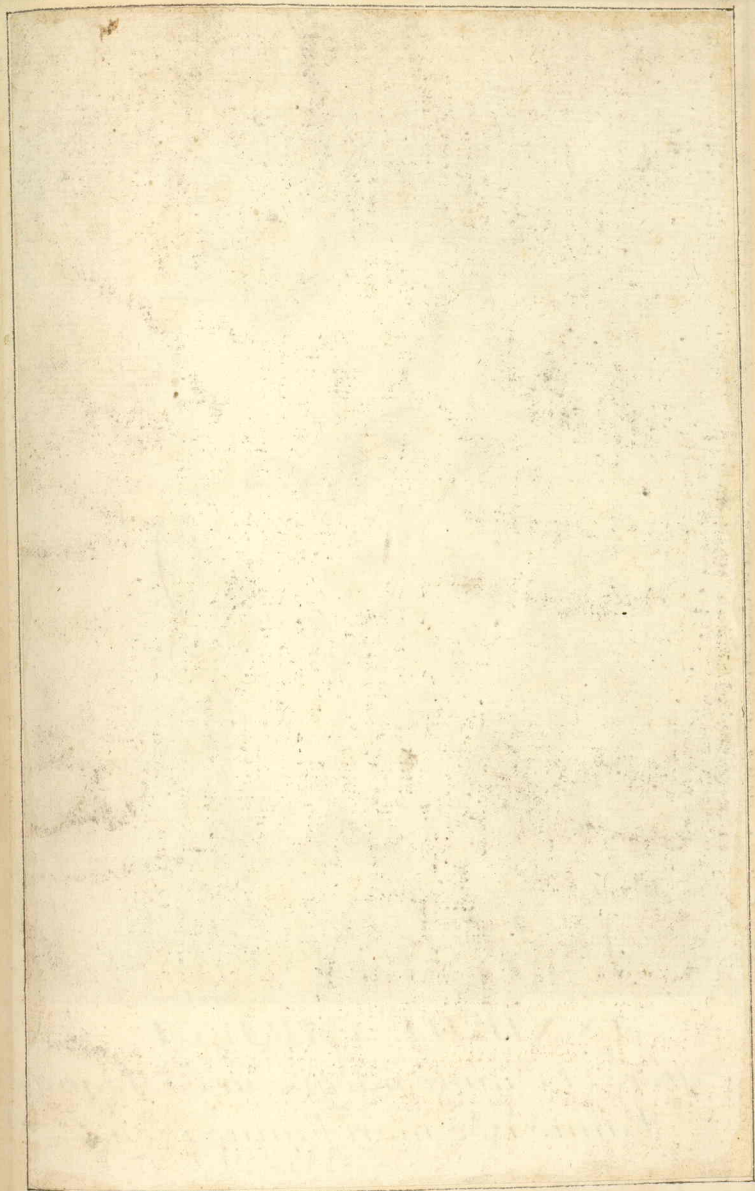








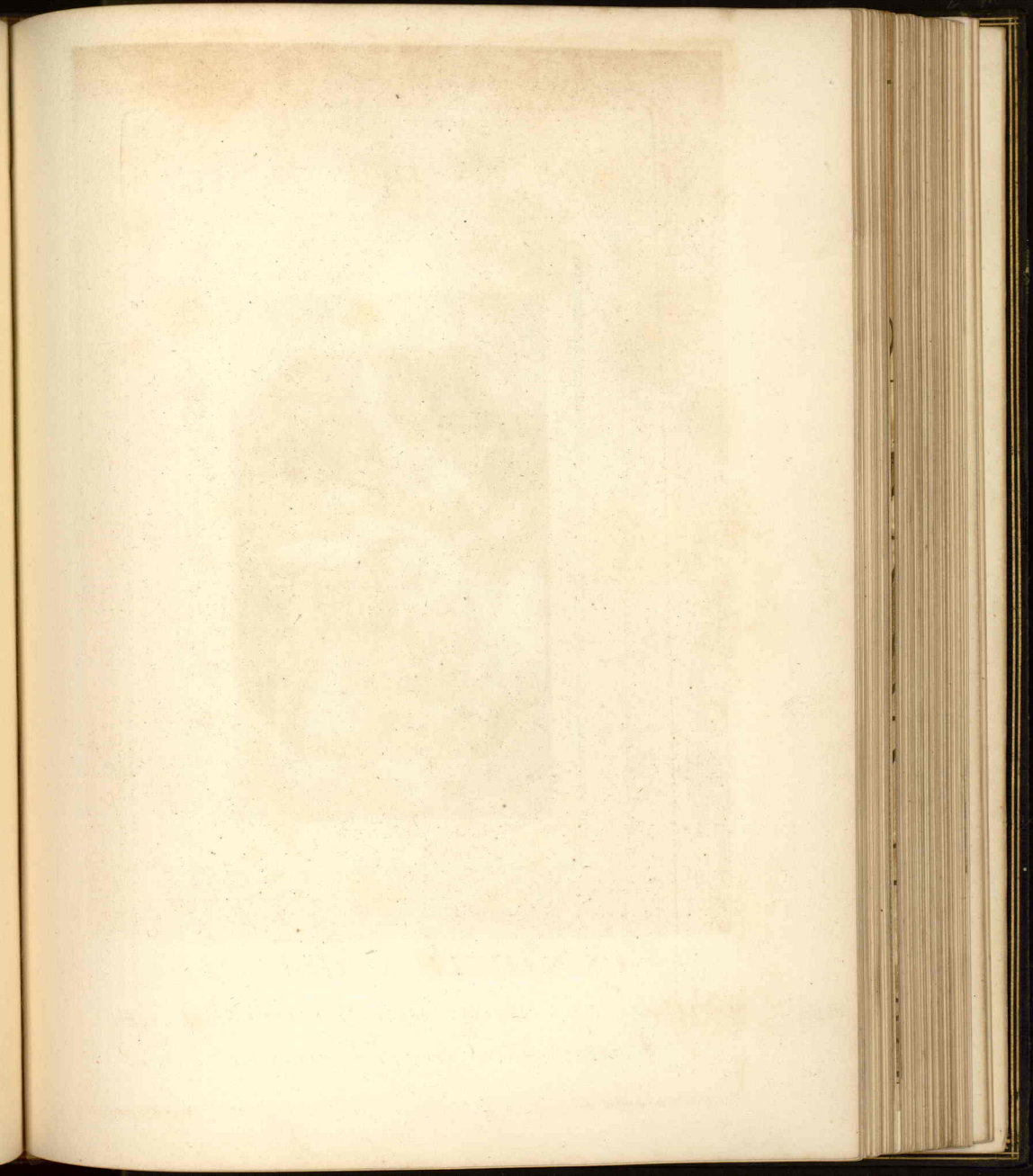






ANNIBALE CARACCI

*Pittore di Figure, nacque in Bologna
l'anno 1560, morì l'anno 1609.*



Ch. IV. ST. JOHN. Ver. 7.



Done from the Original in the Possession of Lord Viscount Roanet.

Engraved on the last of the above, 1787, by Thomas & Co. Engravers, London.





ANNIBAL CARACHE, *p.^{re}*

hauteur 14 pouces, largeur 10 pouces, no. l'œuvre.

the prints engraved after the designs of this artist. Some authors affirm that he was born at Munich; but Descamps asserts, that he was born at Bruges, in Flanders, in 1548, although he probably might have resided for several years at Munich, and perhaps have died there.

He painted with equal success in fresco and in oil, and had an excellent genius for modelling. He worked in conjunction with Vasari at the Pope's Palace in Rome, and was also employed at Florence by the Grand Duke; in both places affording competent proofs of his skill, and gaining reputation; till at last he was taken into the service of the Elector Maximilian of Bavaria, and spent the remainder of his life in the Court of that Prince.

Several prints are published by Sadeler, after his designs and paintings; particularly the Hermits, and the Four Doctors of the Church.

DOMENICO MARIA CANUTI.

History.

DIED 1678, AGED 55.

He was born at Bologna, in 1623, and had no other instructor in the art of painting, but nature, assisted by a happy genius. Even Guido could not forbear admiring the product of this master's fine imagination, and very frequently commended the judgment and taste that were visible in his compositions.

He was employed in many magnificent works at Rome and Bologna, which are still beheld with universal esteem.

ANNIBAL CARACCI.

History, Portrait, Landscape.

DIED 1609, AGED 49.

By the concurrent testimony of most writers, this illustrious artist was born at Bologna, in † 1560, and was a disciple of Ludovico Caracci, his cousin-german; from whom he imbibed not only the best principles of the art of painting, but also a warm ambition to arrive at the utmost perfection in every branch of it. And for that purpose he studied the works of Titian, Tintoretto, and Paolo Veronese, at Venice, and those of Correggio at Parma.

His early performances at Bologna afforded manifest proofs of an extensive genius; they surpassed the ablest artists of his time, and raised a general expectation of that excellence at which he afterwards arrived.

As the fame of the Caracci's had extended itself to Rome, Annibal was invited thither by the Cardinal Farnese, and employed to paint that gallery which is so well known through all Europe. It will be for ever the glory of Annibal, but it must likewise be the eternal disgrace of his employer, who rewarded such eminent talents, and the labour of ten ‡ years (as Sandrart affirms), so meanly and so unworthily. For that wealthy

† Sandrart says that Annibal Caracci was born in 1555, and died in 1609, aged fifty-four, which seems to be an error; for Agostino, who was his elder brother, was not born till 1558; and it was Ludovico who was born in 1553.

‡ The authors of the *Abbrégé de la Vie des Peintres* allow Annibal to have been but eight years at work on the paintings of the Farnesian Gallery; but Sandrart says he was ten.

ecclesiastic,

ecclesiastic, influenced by the sordid advice of his favourite dependant Don Gis, presented the painter with only five hundred crowns, for a work which richly merited more than as many thousands.

He went with singular satisfaction to Rome, as he had for a long time desired to see the antique statues, the basso-relievos, and also the compositions of Raphael. And the observations he made in that city, induced him to change his Bolognese manner, which had very much of Correggio in it, to assume one that was indeed more learned, but more dry and less natural, as well in design as colouring.

It is observed that the manner of all the Caracci's is the same; the only difference that can be perceived among them, seems to arise from their diversity of temper and disposition. Annibal had more fire, more boldness, and singularity of thought, than the two others; and his designs were more profound, his expressions more lively, and his execution more firm.

His genius was better adapted to paint poetical and profane subjects than sacred; though, when he attempted the latter, he generally succeeded. His taste of composition and design was considerably promoted by his studies at Rome, as may be evident from the Farnesian gallery; and although it must be confessed that the design is loaded, yet that load hath so much of elegance and learning, that it often pleases even those whose critical judgment prevents them from approving it.

He had an admirable genius for landscape; the forms of his trees are grand; and in all his objects after nature, there is a character that distinguishes them strongly. He seems, however, not well to have understood the principles and doctrine of the chiaro-scuro, nor are his local colours commendable; but, upon the whole, no painter seems to have been more universal, more easy, more certain in every thing he did, nor more generally approved, than Annibal.

LUDOVICO CARACCI.

History, Landscape, Portrait.

DIED 1619, AGED 64.

He was born at Bologna, in 1555, and became a disciple of Prospero Fontana; but he rose to that high degree of reputation which he possessed, by studying the works of Titian, Tintoretto, and Paolo Veronese, at Venice; and of Parmigiano and Correggio, at Parma.

He is deemed to have less fire in his compositions than Annibal or Agostino; but to surpass them in grace, dignity, and sweetness. In religious subjects particularly, he excelled them both; and after the manner of his favourite Correggio, he gave a wonderful grace to his Madonna's. Simplicity and elegance distinguished all his designs; his touch was lively, his expression good; the airs of his heads are graceful; his figures are marked with a fine outline; and his composition is often sublime.

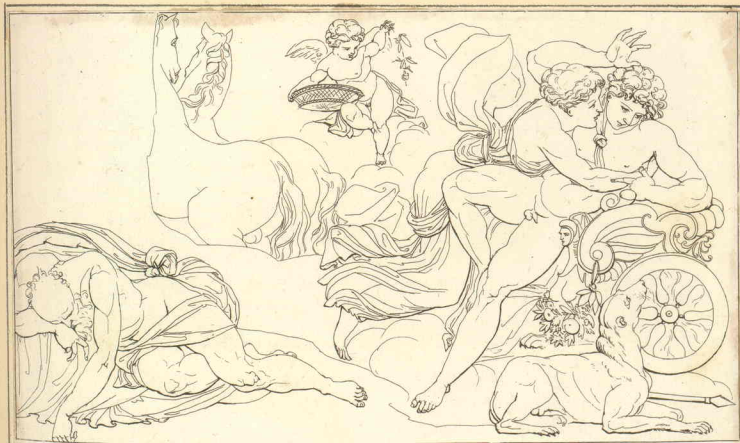
In conjunction with Agostino and Annibal, he laid the foundation of that school which has been so highly celebrated, and even to this time distinguished by the title of the Academy of the Caracci's; and thither (as De Piles and other writers report) all the young students, who gave great hopes of their becoming masters, resorted, to be instructed in the true principles of painting.

The



ANNIBAL CARACHE, *Delinéav.*

hauteur 74 pouces, largeur 149 pouces.



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